

MUSICAL AMERICA

VOL. XLV. No. 2.

NEW YORK

EDITED BY MILTON WEIL

OCTOBER 30, 1926

\$4.00 a Year
15 Cents a Copy

PUBLIC INDORSES POPULAR CONCERTS FOR MINNEAPOLIS

Friday Night Series Practically Sold Out—Management Decides to Give Four Popular Programs on Sunday, and More if Demand Warrants — Verbrugghen and Orchestra Begin Season Before Packed House—Florence Macbeth Given Enthusiastic Welcome as Soprano Soloist — Sings Arias from "Hamlet" and "Lakmé" — "Schéhérazade" Is Orchestra's Major Offering

MINNEAPOLIS, MINN., Oct. 23. —The public's response in subscribing to the Friday night series of the Minneapolis Symphony has resulted in the maintenance of the Sunday afternoon popular concerts. To the great satisfaction of the orchestral management and the community, this is ample proof that the orchestra is soundly backed by the favorable sentiment of Minneapolis music-lovers. This encouraging response was in answer to the management's announcement that the Sunday concerts would be discontinued unless the Friday series were virtually sold out.

At a meeting of the directors, just held, it was decided that, in view of the public wishes as expressed in this sale, popular Sunday programs will be given on Nov. 14, 21, 28 and Dec. 5, with local and out-of-town artists as soloists. If these are patronized to an extent which will warrant it, more will be given. The additional number will be determined by the seat sale.

The first concert of the new season given by Henri Verbrugghen and the Symphony was an unqualified success. The house was packed, there being several hundred extra chairs. Not one seat was unsold when the program began. All

[Continued on page 26]

IBERT PREMIERE IS FEATURE IN BOSTON

"Les Rencontres" for Ballet Holds Much Interest in Orchestra Program

Boston, Oct. 25.—At the second pair of concerts by the Boston Symphony on Friday afternoon and Saturday evening, Oct. 22 and 23, Serge Koussevitzky gave the American premiere of Ibert's "Les Rencontres." The program was as follows:

Symphony in E Flat.....Haydn	
"Les Rencontres," Three Pieces for Ballet.....Ibert	
Prelude to "Lohengrin".....Wagner	
Funeral Music of Siegfried from "Dusk of the Gods".....Wagner	
"Forest Murmurs" from "Siegfried".....Wagner	
Prelude to "The Mastersingers".....Wagner	

"Les Rencontres" ("Meetings") consists of three pieces for ballet, "Les

[Continued on page 26]



Photo by Moffett

MARIE MORRISSEY

American Contralto, Who Has Championed the American Composer Throughout Her Active Career. (See Page 27)

"Walküre" Brings Los Angeles Opera Series to Triumphant Close with Clear Balance Sheet

LOS ANGELES, Oct. 23.—"Die Walküre" brought the third season of the Los Angeles Grand Opera Association to a triumphant close on the evening of Oct. 18. Announcement was made by Judge Benjamin F. Bledsoe, president of the association, that guarantors would not be called upon for any part of their pledges. An audience of over 7000 crowded the Shrine Auditorium and acclaimed the performers.

Superb productions were the rule of the last week, beginning with "The Barber of Seville" on Oct. 12. With Luella Melius, Giacomo Rimini, Tito Schipa, Vittorio Trevisan, Virgilio Lazzari and Elinor Marlo in the principal rôles, the work was given with sparkle and zest. An ideal Rosina, Mme. Melius surpassed even the standard she had previously set. Her tones were round, limpid and true to pitch. The same may also be said of Mr. Schipa, whose Almadiva was a

delightfully droll and human character. Mr. Schipa's knowledge of style and his flair for the stage caused him to live up to his reputation of a great singing actor. Mr. Rimini in the title rôle had the most congenial part in which he has been heard here, his ability as an actor bringing him a large measure of his success. Mr. Trevisan as Bartolo, and Mr. Lazzari as Basilio, proved highly effective; and Elinor Marlo, as Bertha, was applauded for her clever impersonation. Other parts were competently taken by Enrico Martinelli, A. A. Gailian, Gwyn Thomas, Vincent Veitch and Bert Lowrey. The staging was good and the orchestra, under Richard Hageman, brought out the sprightliness of the score.

"Madama Butterfly" on Oct. 14, with Rosa Raisa in the title rôle, served to introduce Paul Althouse to Los Angeles

[Continued on page 22]

FLOURISH GREET'S SOKOLOFF AND NEW SYMPHONY SERIES

Cleveland's Ninth Orchestral Season Begins Under Enthusiastic Auspices — Men Share with Conductor in Acknowledgment of Applause—Many Persons Unable to Gain Admittance to Auditorium—Brahms First Symphony Given Fine Performance—Changes in Personnel Have Not Affected Orchestra's Tone—Strauss and Debussy Offer Ample Contrasts to Prove Players' Virtuosity

CLEVELAND, Oct. 23.—The opening of the Cleveland Orchestra's ninth season in Masonic Hall on Oct. 21 was a gala occasion which assumed such proportions that it may be considered the greatest local event in this organization's history. A fanfare from the orchestra greeted Nikolai Sokoloff, conductor, when he appeared on the platform, and applause from the audience was prolonged. Not until Mr. Sokoloff had acknowledged the ovation with repeated bows and the men had risen from their seats several times was it possible for the concert to proceed. The program was:

Prelude, Chorale and Fugue.....Bach-Abert	
Symphony No. 1.....Brahms	
Tone Poem, "Don Juan".....Strauss	
"Prelude to the Afternoon of a Faun".....Debussy	
Prelude to Act III, "Lohengrin".....Wagner	

A capacity audience heard the concert, and many were turned away, unable to gain admittance. There was no soloist as a special inducement—proving that a purely orchestral program is sufficiently attractive in itself.

The Brahms Symphony was well chosen. This work is a favorite of Mr. Sokoloff's, and his readings of it have been so inspiring that it is also a fav-

[Continued on page 29]

STOCK FORCES GIVE NOVELTY BY STRAUSS

Excerpts from "Intermezzo" Intrigue Symphony Audience in Chicago

CHICAGO, Oct. 23.—Frederick Stock provided Chicago Symphony subscribers with their first novelty of the season, when he gave the first Chicago performance of excerpts from Strauss' "Intermezzo" yesterday afternoon. His program was as follows:

Tableau Musical: "Baba Yaga".....Liadoff	
Second Symphony.....Rachmaninoff	
Interlude from Act I and Waltz from "Intermezzo, a Domestic Comedy with Symphonic Interludes".....Strauss	
Love Scene from "Feuersnot".....Strauss	

The music from "Intermezzo" was clearly recognizable as by Strauss, especially the Interlude, in which a poly-

[Continued on page 26]

Hertz Gives "Pines" in First Program

Respighi Novelty Creates Stir in San Francisco, with Orchestra in Fine Form—Persinger String Quartet Begins Season Under New Name, Presenting Huybrechts Prize Work

SAN FRANCISCO, Oct. 23.—A sold-out house greeted the San Francisco Symphony the afternoon of Oct. 15, when Alfred Hertz conducted the first concert of the new season in the Curran Theater. Mr. Hertz was given an enthusiastic and prolonged welcome at his first appearance, and after the symphony, both conductor and orchestra were given an ovation. No less than twenty magnificent floral offerings were carried to the stage, converting the footlights into a floral hedge.

The personnel of the orchestra is the same as last season with but seven exceptions—the only conspicuous one being the presence of William Dehe as assistant solo cellist, filling the place vacated when Willem Van Den Burg resigned to become solo cellist of the Philadelphia Symphony.

The program was as distinctive as the playing of it, and comprised the Schumann Symphony No. 1, "The Swan of Tuonela" by Sibelius, and the Symphonic Poem "The Pines of Rome" by Respighi, a work new to San Francisco audiences.

The orchestra showed the results of its summer season and the routine involved, as at no time was there any sign of raggedness which has sometimes appeared in their work after a summer during which the organization disbanded. Their unanimity in attacks was strikingly clear in the opening movement of the Schumann, and continued so throughout the afternoon.

The exquisitely atmospheric "Swan of Tuonela" with its English horn solo finely played by V. Schipilliti, was a delightful interlude, leading to the much anticipated premiere of the Respighi "Pines of Rome."

The same composer's "Fountains of Rome" had been introduced to us by a visiting conductor during the summer symphony series, and had been cordially but none too enthusiastically received. But the "Pines of Rome" seemed more impressive in their musical setting and will no doubt become a favorite with our symphony audiences. Its beauties were enhanced by a magnificent performance. The orchestra liked it and played it *con amore*.

It was an auspicious opening, and the concert set a new standard of excellence for the entire season.

The winter's concerts by the San Francisco Symphony will be broadcast through KPO and KGO if radio fans subscribe \$25,000 to cover the estimated loss in ticket sales if the concerts go on the air. Encouraging responses from widely diversified sources have been received ever since the above announcement was made, but since it was necessary to have the entire amount previous to Oct. 15, there is some question as to whether or not the broadcasting will be possible.

The Persinger String Quartet gave its first San Francisco concert under that name before a large audience in the Scottish Rite Auditorium the night of Oct. 12. It is the same organization as that formerly known as the San Francisco Chamber Music Society Quartet, and while Elias Hecht and his flute did

not appear on the stage, Mr. Hecht was back stage and the first to wish Messrs. Persinger, Ford, Firestone and Ferner godspeed under their new regime.

The program gave San Francisco its first opportunity to hear the Ojai Valley prize-winning quartet—Albert Huybrechts' Poème, and this number was accorded a warm reception. Mr. Huybrechts is a Belgian, twenty-six years old, and his quartet was selected from seventy manuscripts submitted in the international contest held last April. The Mendelssohn E Flat Major Quartet followed on the program.

The program began with the Beethoven F Minor Quartet, Op. 95, with its contrasting moments of delicacy and tragic brutality, beautifully presented. Louis Persinger's exquisite and compelling tone colored the entire work, and his associates advantageously disclosed their individual excellencies in the several solo passages.

A huge basket of flowers was carried to the platform and gave a colorful touch to the host of good wishes which auditors broadcast to Louis Persinger and

Luisa Tétrazzini Weds Pietro Vernati in Florence

LUIA TETRAZZINI and Pietro Vernati were married at Florence, Italy, Mme. Tétrazzini's birthplace, on the morning of Oct. 23, according to an Associated Press dispatch from that city. The ceremony was performed by Alderman Sebreghoni in the presence of a large assemblage. The witness for the bride was Amadeo Bassi, tenor, and the groom's witness was Col. Bombassei Frascani. A grand-nephew of the bride and a nephew of the groom acted as train bearers. Mme. Tétrazzini is fifty-two years of age, and Signor Vernati is twenty years her junior. He met Mme. Tétrazzini in Rome.

his associates for a long and successful career as the Persinger String Quartet.

Marcel Salzinger, assisted by Beatrice Anthony as accompanist, gave a song recital in the Scottish Rite Temple recently under the management of Frank Healy. The program was interesting, diversified, and not too hackneyed, and Mr. Salzinger disclosed a baritone voice of good quality and appreciation of vocal style in compositions by Martini, Durante, Verdi, Brahms, and others.

Joseph George Jacobson presented Gladys Ivanelle Wilson, pianist, in recital in the Hotel St. Francis the evening of Oct. 12.

MARJORY M. FISHER.

Brilliant Concerts Impress Boston

New York Philharmonic Gives "Pan and the Priest"—John McCormack Repeats Customary Success—Mieczyslaw Münz and String Quartet Among Artists Heard

BOSTON, Oct. 23.—Prominent among concert-givers have been the New York Philharmonic Orchestra, led by Willem Mengelberg, John McCormack, Mieczyslaw Münz and the New York String Quartet.

The Philharmonic Orchestra gave its annual Boston concert in Symphony Hall on Oct. 21. The program was as follows:

Overture to "Euryanthe".....Weber
Symphonic Poem, "Pan and the Priest,"
Hanson
Three Excerpts from "The Damnation
of Faust".....Berlioz
Symphony No. 8.....Beethoven

Mr. Hanson's music, new to Boston ears, impressed with its brilliant color and emotional undercurrent. Under Mr. Mengelberg, the Philharmonic played with keen rhythmic precision. Clarity of tone and balance between choirs were achieved in striking degree. Emotional turmoil did not cloud the sparkle and brilliance of the orchestra. A classic sense of proportion, an unfolding of structure, a feeling for balance and progress, characterized Mr. Mengelberg's interpretations.

Mr. McCormack gave a recital of tenor songs in Symphony Hall on Sunday afternoon, Oct. 17. Music by Peri, Bach, Respighi, Bantock, Elgar, Ford, Quilter, Messager, Dix, and a group of Irish folk-songs made up his program. Mr. McCormack sang with his wanted technical finish and artistic style. James Liebling, cellist, and Edwin Schneider, pianist, assisted.

The New York String Quartet, assisted by Ethel Leginska, pianist, played in Jordan Hall on Oct. 23. The program contained Haydn's Quartet in G Minor, the Beethoven Quartet in F Minor, and Schumann's Quintet in E Flat. The New York Quartet plays with warm rich tone, with fine shadings, and with skillful interplay of instrumental voices. Miss Leginska, playing with beautiful and finely inflected tone, aided in a spirited performance of the Quintet.

Other Fine Recitals

Mr. Münz, pianist, played in Jordan Hall on Oct. 20. Six Sonatas by Scarlatti, the Schumann C Major Fantasia, numbers by Labunski, Medtner, Fauré, and a Chopin group made up his program. Mr. Münz was in a mood for playing much of his music at extraordinarily fast tempi. While his technique was amazingly clear at such breakneck speed, the aesthetic results were open to question. The breadth of the Schumann Fantasia did not escape Mr. Münz.

Finely graded tone quality graced much of his playing.

Reginald Boardman gave his first Jordan Hall recital on Oct. 19. His program, an unusual one, was skillfully arranged. A group of compositions by Goossens, Castelnuovo-Tedesco, Bartók, Debussy, and Pich-Mangiagalli, was followed by two movements from Beethoven's "Hammerklavier" Sonata, a Chopin group, and a Liszt Rhapsody. Mr. Boardman has a facile technique. His touch is agreeable, and his tone quality is always rich and beautiful. For a young player, he possesses a marked feeling for rhythm. He is sensitive to shades of color, and is alive to the structure and the spirit of the music he plays.

Willard Amison, tenor, gave a recital in Jordan Hall on Oct. 21. He opened his program with folk-songs of England, Sweden, Italy, Hungary, Tunis, Serbia and Algeria. Also included were German, Italian, Russian and English songs. Mr. Amison, possessing a lyric voice of sympathetic texture, excels in music of a reflective and wistful nature. His *pianissimi* are finely spun. His range is extensive, the upper register being especially beautiful. He is well versed in technique, breath control, placement, intonation, and diction being highly developed. As an interpreter, Mr. Amison showed imagination. George Pickering's accompaniments were good.

HENRY LEVINE.

Rochester to Hear "Seraglio"

ROCHESTER, N. Y., Oct. 23.—"The Abduction from the Seraglio" will be sung in English by the Rochester Opera Company on Nov. 1. Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, will conduct, and the production is to be under the direction of Vladimir Rosing, with costumes and scenery by Norman Edwards. This work will have three more performances later in the week, alternating with "Martha," also given in English. Ethel Codd will sing the rôle of Constance; Mary Silveira, Blonda; Norval Brelos, Belmont; Philip Reep, Pedrillo; Richard Halliday, Osmin, and George Fleming Houston, the Pasha.

M. E. W.

Van Hoogstraten Receives Honorary Degree from Oregon University

PORTLAND, ORE., Oct. 23.—The honorary degree of doctor of music has been conferred on Willem van Hoogstraten, conductor of the Portland Symphony, by the University of Oregon, Eugene, Ore.

BERLIOZ DOMINATES STOKOWSKI PROGRAM

"Fantastique" Score Read With Power—Traubel Is Soloist

By H. T. Craven

PHILADELPHIA, Oct. 24.—The Philadelphia Orchestra, Leopold Stokowski, conductor; Helen Traubel, soprano soloist; was heard in regular subscription concerts in the Academy of Music on Friday afternoon, Oct. 22 and Saturday evening, Oct. 23. The program was as follows:

"Symphonie Fantastique".....Berlioz
"Invitation au Voyage," "Phydile,"
Duparc
"Schéhérazade".....Ravel
Prelude, Chorale and Fugue.....Franck

Like Ibsen's "Solness," Berlioz was wont to build higher than he could climb. The "Symphonie Fantastique" is a typical specimen of such frustrated aspiration. It has the design of a masterwork in the treacherous province of musical psychology. The composer has lavished upon it that instrumental resourcefulness which accomplished so much trail-blazing ninety odd years ago. Time has staled the melodic inspiration, never particularly vital, in the score. For all its emotional pretensions, the "Symphonie Fantastique" is more often tiresome than thrilling.

Stressing the musical neurosis and the Byronic romanticism of the score, Mr. Stokowski made the utmost of such merits as it possesses. Every increment of beauty or power was, however, developed in artful style, notably in the final movement the "Witches' Sabbath," where Berlioz's sense of the eerie and bizarre in music served him rather effectively.

Miss Traubel disclosed a capable voice well suited to the lovely Duparc numbers, and to the impressionist poetry of the Ravel cycle. The latter is divided into three songs, "Asie," "La Flûte Enchantée" and "L'indifférent," all with text by Tristan Leclerc.

The Prelude, Chorale and Fugue, originally written for piano, is skillfully orchestrated by Gabriel Pierné in respectful imitation of the composer's style in the D Minor Symphony. Mr. Stokowski gave a balanced and firmly wrought performance of the work.

Many Metropolitan Singers Arrive

Many Metropolitan Opera singers arrived last week for the beginning of the season. Among those on incoming liners were Lucrezia Bori and Elvira de Hidalgo, sopranos, Giacomo Lauri-Volpi, tenor, Oct. 20 on the Paris; Paul Bender, bass, and Gustav Schützendorf, baritone, Oct. 22, on the Columbus; Antonio Scotti, baritone, and Giovanni Martinelli, Oct. 23, on the Conte Rosso. Other musicians to arrive during the week were Ernest Schelling, Alfred Cortot and Ignaz Friedman, pianists, and J. P. Huguet, cellist on the Paris; Mary Garden and Roland Hayes, Oct. 22, on the Aquitania. Eide Norena, Norwegian prima donna, came Oct. 26 on the Majestic.

Success Attends Los Angeles Benefit Concert

LOS ANGELES, Oct. 23.—The sum of nearly \$1500 was raised for the chorus of the Los Angeles Grand Opera Association at a benefit concert given by stars of the company in the Philharmonic Auditorium on the afternoon of Oct. 17. A generous audience assembled to hear the singers and to show the chorus members its appreciation of their seven months' work without pay. Richard Hageman was the accompanist *par excellence* and shared applause with Richard Bonelli, Kathryn Meisle, Desiré Défrère, Edouard Cotreuil and Rutheleen Miller, each of whom sang songs and operatic arias. All the artists, as well as the Auditorium, were given free of charge, so that the entire receipts went to the chorus fund.

H. D. C.

"Philharmonic Week" Is Celebrated in Rochester

ROCHESTER, N. Y., Oct. 23.—This is "Philharmonic Week," observed with a campaign by supporters of the Rochester Philharmonic Orchestra to concentrate public attention on the value of organization as a community asset, and stressing its appeal for the "man in the street" as well as the student of music. The first concert takes place Oct. 28, with Gustave Tinlot, violinist, as soloist. The Rochester plan of orchestral maintenance works out at about one-fifth the cost borne by other cities.

M. E. W.

When Bellini's Airs Were Voiced by Famous Throats



A FAMOUS CREATOR OF FLORID SONG AND MEMENTOS OF HIS CAREER

Upper Row, Left to Right, a Portrait of Bellini, from an Old Engraving; a Panorama of Catania, His Native City; the Théâtre Italien in Paris, Where "I Puritani" Was First Produced. Lower Row, Left, Luigi Lablache and Luciano Fornasari in a Scene from the Same Opera, Produced in 1845 at Her Majesty's Theater, London. Right, Jenny Lind as "Elvira" and Lablache as "Giorgio" in a Scene from "Puritani" at This Theater in 1848

PERHAPS it is not a sin if one offers a prayer to Heaven that it may some day occur to German composers to write such melodies, to acquire such treatment of song."

Thus Wagner wrote in the *Riga Spectator* in December, 1837, in reply to attacks upon Bellini's masterwork, "Norma."

At this period, which marks the 125th anniversary of the Italian composer's birth, it is interesting to recall that this opera was Bellini's favorite. This is illustrated by an incident which occurred when the composer visited Paris. In reply to a question as to which opera he considered his foremost, his answers were evasive. But a clever and persistent lady had scarcely finished her interrogation, "But if you were out at sea with all your scores, and should be shipwrecked," when he replied quickly, "Ah! I would leave all the rest and save 'Norma'."

"Once you can sing 'La Sonnambula', you can sing anything." So said the great Lamperti to one of his most famous pupils, Emma Albani, when he insisted on her working over and over phrases written for *Amina*. Dame Albani has related that often the maestro would keep her for weeks on a few measures of this music, but that his prediction was true was proved by the fact that when she essayed to sing the rôle of *Elsa* in "Lohengrin," the comment of Hans von Bülow was: "If ever Mile. Albani will go to Germany she will show the Germans that Wagner can be sung."

And, in this connection, it is important to recall that many fine Wagnerian singers were trained in this florid style. Even Cosima Wagner herself bestowed

approval, while on a visit to London, on the singing of Wagner's works by such skilled *bel canto* artists there as De Reszké and others.

Though he supplied show-pieces for a generation of artists that can hardly be equalled today—Patti, Mario, Brisi, Rubini, Albani and others—the contribution of Bellini to music was hardly that of a notable pioneer or enlarger of horizons. He followed in the path that Rossini and earlier masters of florid song had set. But he gave an individual quality of pathetic tenderness to his most famous airs. His was the elaboration of style that generally is characteristic of the last bloom of a style or period, before it gives way to a new.

Perhaps the change in musical ideals which followed with such amazing impetus after his heyday had served to cast his music into discard.

But the pronounced difficulty of singing his sustained and elaborate roulades, which require phenomenal command of breath and finesse of vocalization, is doubtless the factor most responsible for their neglect in an age which strives for other ideals in its song. The artificiality and old-fashioned cast of his music is no more notable than that of Donizetti and certain early Verdian scores which retain popularity.

Even Lilli Lehmann once confessed herself "winded" after a Bellini opera.

Bellini had a remarkably fertile melodic invention, and it has been said that one act of "Puritani" contains more material than many another whole opera. On the other hand, his lack of inventiveness in orchestration and failure to produce dramatic effects, as these are understood today, are flaws in his genius.

Romantic Birthplace

Blue Sicilian skies, poetic seas and a turbulent Mount Etna sang the cradle song of Vincenzo Bellini, for many years the undisputed king of florid opera, at

his birth on Nov. 3, 1801, at Catania. A century and a quarter has passed, during the first fifty years of which seven of his eleven scores crossed the Atlantic to try their fortune in the United States. The years which followed saw a gradual decrease in interest in his works in this country, more melodramatic Italian scores taking their places. In his native land from the beginning his works were destined to conquer southern Italy's lyric stage.

He was an unusually precocious child and inherited his musical talent from his father and paternal grandfather, both of whom were musicians. He played the piano passably well at five years of age and at six wrote several religious settings. First instruction in music was given him by his father, an organist at Catania, and through the generosity of a patron he was sent to the Naples Conservatory. While there he was the fellow pupil of Mercadante, who at one time outshone many other composers, but is now almost forgotten except to church-music lovers.

"Adelson e Salvini," Bellini's first opera, came from his pen in the autumn of 1824 and was composed for the conservatory theater. The scene is laid in Seventeenth-Century Ireland, and the characters are cosmopolitan, including Lord Adelson, his Italian artist friend Salvini, the latter's comical Neapolitan servant Bonifacio, two young girls, Nelly and Fanny, and several others. The score was performed by fellow-students at the Naples Conservatory, Jan. 12, 1825. While the opera showed originality, Bellini himself pronounced it "a poor mess."

A cantata, "Ismene," followed—composed for a musical festival at San Carlo and a success. From that time, Bellini had an almost continuous success with all of his works.

Meanwhile the composer, on May 30, 1826, wrote another opera, "Bianca e Fernando" ("Bianca e Gerardo"), libretto by Gilardoni. It was produced at

the San Carlo, Naples, with a cast which included Lalande, Lablache and Rubini.

The presence of the king at this performance helped to pave the way for future successes. The vogue for Rossinian music was waning and the lyric star of Bellini, though less brilliant, ascended to that place in operatic heavens once held by the creator of "Il Barbiere."

Fortuna Sends Librettist

The goddess Fortuna, if not in matters of love, indeed watched over him in his musical affairs, for in Milan she sent to him Felice Romani, professor of *belles lettres* for fifteen years in his native city of Geneva. He became Bellini's librettist, beginning with "Il Pirata" and including "Beatrice di Tenda," the last Bellinian work for which he wrote the text. His pen supplied also the sweet and melancholy verses of many a libretto of works by Rossini, Mercadante, and others.

With "Il Pirata," an opera in two acts founded on the disputes between the houses of Manfred and Anjou, and produced for the first time at the Teatro alla Scala, Milan, Oct. 27, 1827, Bellini gained a complete triumph. This most original work, which saw an early and successful tour of Europe, had its first performance in the United States at the Richmond Hill Theater, New York, Dec. 5, 1832.

"La Straniera" ("Die Fremde") ("Die Unbekannte"), in two acts, founded on a novel by the Viscount d'Arlincourt, the scene of which is laid in Brittany, was placed upon the stage of the Scala, Milan, Feb. 14, 1829, and was equally as successful as "Il Pirata." Lalande as *Alaide* (La Straniera), Unger as *Isoletta*, Domenico as *Arturo*, and Tamburini as *Valdeburgo* were in the cast. The work was given for the first time in the United States at the Italian Opera House, New York, Nov. 19, 1834, in Italian.

[Continued on page 29]

Concert Favorites and Debutants Heard in N. Y. Recitals

Richard Buhlig Returns to New York Concert Platform from Successes in Europe — Alexandre Tcherepnine Makes American Début in Program of Own Works — Mary Garden Greeted by Large Audience After Five Years' Absence — John McCormack Heard by Huge Audience

WITH the third week of October on the calendar, the number of concerts and recitals reached the average usually maintained throughout the season. Numerous artists of established popularity as well as newcomers to the local platforms were well received by appreciative audiences. Buhlig, Friskin, Münz, Reuter and Tovey were among pianists heard. Marcella Roeseler, soprano of the Metropolitan, made her recital début here, and Richard Crooks, John McCormack, Beatrice Mack and Barbara Maurel were among singers. Toscha Seidel, Jacob Zayde and Emanuel Zetlin give violin recitals.

Miss Berliner Plays

Dorothy Berliner, pianist, who has appeared here before, gave a recital in the Town Hall on the evening of Oct. 18. Miss Berliner's list last season, if memory serves, centered largely about dance forms and pieces of humorous character. A program interesting and well built, plus the pleasant recollections of this artist's past performances, drew a friendly assortment of devotees for her latest appearance.

Beginning with the second (although the program gave credit to the first) of Schumann's Paganini Caprices and a Gavotte by Sgambati, Miss Berliner played the Bach Chaconne in the large-limbed Busoni transcription, a Chopin group, numbers of Fauré, Griffes, Debussy, Marion Bauer and Manuel Infante. The third bracket took on a barometrical aspect, what with pieces called "Moonlight," "Clouds," "Gardens in the Rain" and "Sun Splendor." Miss Bauer's contribution, that pertaining to Old Sol, was designated a first performance. It seemed atmospheric, effective, and not particularly original or valuable.

Miss Berliner, a charming figure at the piano, dispensed her music with confidence, technical adequacy, and a certain delicate happiness in softer works, which compensated for the impression of strain sometimes present in forte passages. W. S.

James Friskin, Pianist

James Friskin, pianist, was heard by a large audience in Aeolian Hall on Monday evening, Oct. 18, in a program which explained what manner of musician he is. Bach's Partita in B Minor, Prelude, Aria and Finale by César Franck, Capriccios in C Sharp Minor and C Major and Intermezzo in E Minor by Brahms, "Ondine" by Ravel, Prélude, Sarabande and Toccata by Debussy, Schumann's Etude for Pedal Piano in A Flat, and the F Minor Etude of Liszt from the Transcendental set—this rare pabulum was Mr. Friskin's contribution to New York's week.

In another respect is Mr. Friskin out of the ordinary—he is swept along on a bounding enthusiasm for the music, and he plays with consideration for its austere beauty uppermost in his thoughts. He has the technic and thorough musicianship to put at the service of this ideal, and, strange as it may seem, his audience was of a caliber to appreciate his purpose, as its applause indicated.

Mr. Friskin is little concerned with the so-called emotional side of music; apparently that is theatricality to him. He strips a composition to its bare essentials, looking to formal structure, architectural design of theme and phrase to project its content. This means virtually a complete effacement of self in the process of interpretation—which Mr. Friskin achieves as nearly as is possible

for the human medium who must come between the printed page and its re-enlivenment.

He goes about a performance in a most business-like manner, playing straight from the shoulder, following a steady beat that gives little quarter to nuances of rhythm. The César Franck work did not give its greatest possible pleasure under this treatment. But, on the other hand, Bach shone as the resplendent master of the ancients.

A Scarlatti Sonata, Bach's Choralvorspiel, "Wachet auf," and the G Minor Ballade of Brahms were additions after Liszt's Etude. S. M.

Marcel Hubert's Début

Marcel Hubert, a 'cellist hailing from Lille, France, and still in his teens, effected his American début at a concert in the Wanamaker Auditorium on the evening of Oct. 18. Mr. Hubert was accompanied by a chamber orchestra playing on the Rodman Wanamaker collection of rare stringed instruments, under the baton of Thaddeus Rich, former concertmaster of the Philadelphia Orchestra.

The chief characteristic of the evening was that vague thing known as "atmosphere" which nothing can plan for ahead, but which is conspicuous by its absence when not there. Perhaps this was largely due to the luscious, mellow, indescribable tone of the wonderful fiddles. Anyway, it was there.

Mr. Hubert played a Montagnana 'cello formerly the property of his teacher, the late André Hekking. His tone was always beautiful and his phrasing musically, and everything else about his musical makeup, all that could be desired. While the 'cello has its devotees among concert-goers, to many its place is in the orchestra and not on the soloists' rostrum. This is borne out by the paucity of the literature for the instrument. If there were more players like Mr. Hubert, it would not be so. He easily takes his place alongside of Casals and Salmond.

The program was judiciously chosen. A Concerto in B Flat by Boccherini, a Suite by Purcell and a Concertino by Pergolesi, all with the orchestral accompaniment, and solos by Tartini, Mozart, Granados, Martini and Brahms, played by Mr. Hubert with accompaniment, sometimes by a double string quintet and at others by his sister, Yvonne Hubert, a pianist of obvious ability.

Mr. Hubert is a distinct addition to the concert platform in this country, and he will doubtless be heard with delight wherever he plays. J. A. H.

Grace Hofheimer, Pianist

Grace Hofheimer, a native pianist and graduate of the American Conservatory at Fontainebleau, gave a recital Tuesday evening, Oct. 19, in the Town Hall. Bach's Italian Concerto was first on Miss Hofheimer's program, then César Franck's Prelude, Aria and Finale, three Chopin studies, four *Pièces sans titres* by Tcherepnine, and de Falla's "Danse Espagnol" from "La Vida Breve." She played them all from the printed notes, casually, more in the manner of rehearsing than of giving a professional recital. But there was nothing slipshod about her performance. She was, throughout, careful, conservative, thoughtful. The Italian Concerto seemed a little beyond her capabilities, but the Franck was satisfactory, if a bit too evenly shaded. Best of all were the little Tcherepnine pieces and the lovely, lilting Spanish dance. These especially were marked by an excellent rhythm, a clear easy tone, and a sensitive appreciation that combined to make them highly enjoyable. E. A.

Marcella Roeseler in Concert

Marcella Roeseler, soprano, whose American activities recently have been confined chiefly to the Metropolitan Opera Company, turned her talents concertwards on the evening of Oct. 19, and gave a very pleasant recital in Aeolian Hall. The aria "Abscheulicher!" was the classical beginning. Brahms came next with "Mainacht" and "Meine Liebe ist grün," then Marx with "Wie Einst" and "Valse de Chopin." There were two songs by Julius Berger, who played Mme. Roeseler's accompaniments, two by Richard Strauss, a miscellaneous group in which Debussy, Laparra, Cyril Scott, Mana Zucca and George Liebling

were represented and "La Mamma Mia" from "Andrea Chenier." Mme. Roeseler gave on the whole a very creditable performance. She delivered the arias with true operatic intensity, giving each one its heaping measure of emotion. The Beethoven, to be sure, was a little labored, lacking in smoothness, but the lieder were freer from wrinkles, possessed of many lovely tones and subtle degrees of shadings. Most satisfactory were Marx's "Wie Einst," Buerger's "Dämmernd liegt der sommerabend" and Strauss' "Caecilie," all of which won repeats. E. A.

Buhlig Comes Back

After an absence of five years spent in Europe, Richard Buhlig returned to the country of his birth and made his re-entry in a Town Hall recital on Wednesday evening of last week. Mr. Buhlig is recognized on both sides of the water as a pianist of taste and

intelligence beyond the average and the possessor of a pianistic equipment equal to what is demanded of it, which is usually considerable. It certainly was considerable on this occasion.

Mr. Buhlig's first three numbers went chronologically backward, but forward so far as interest was concerned. The Schubert Impromptu in C Minor which began the proceedings found the artist very nearly at his evening's best. This had a mede of color and a sympathy of approach which were not always distinguishing characteristics of Mr. Buhlig's performance. The A Flat Sonata, Op. 110, of Beethoven had the authority and dignity of conception lacking in the playing of those who must be content to solve only its technical problems. Possibly more could have been desired in the direction of variety and nuance since seriousness is one of the few things that

[Continued on page 11]

Philadelphians in First N. Y. Visit of Season Try Lighting Experiment

Orchestra in Semi-Darkness, But Conductor Is Illuminated as by "Spot"—Program Is Richly Rewarding One, Though Imported Novelty, Pingoud's "Prophet", Creates No Stir

THE second orchestral concert of New York's gradually accelerating season, given in Carnegie Hall the evening of Oct. 19, was imported, intact, from Philadelphia, where Leopold Stokowski had conducted the same ensemble in the identical program four days previously. So, too, the novelty of the evening, which was not in fact the manuscript composition with which the concert ended, but the new lighting adjustment whereby the stage was in semi-darkness. That the conductor's hair, head and hands were sharply illuminated from above by what may as well be frankly described as a spotlight may or may not have been just what was intended.

The program was not the one originally announced for the first New York concert of the Philadelphians, and some of its items contradicted bills posted outside the hall. The numbers played were the following:

Choralvorspiel, "Wachet auf".....Bach
Symphony No. 1, in C Minor.....Brahms
Fantasia on a Theme by Tallis.....Vaughan-Williams
"The Prophet".....Pingoud

Those who had not heard of the lighting innovation through Philadelphia advices, were prepared for the darkened, spot-focused stage by means of printed slips contained in the Carnegie Hall programs. Over the signature of Leopold Stokowski appeared this message:

"The conviction has been growing in me that orchestra and conductor should be unseen, so that on the part of the listener more attention will go to the ear and less to the eye. The experiment of an invisible orchestra is for the moment impossible... so I am trying to reach a similar result by reducing the light to the minimum necessary for the artists of the orchestra to see their music and the conductor."

"Music is by its nature remote from the tangible and visible things of life. I am hoping to intensify its mystery and eloquence and beauty."

For many years there has been discussion as to whether softer lighting effects should be tried in our concert halls; and all the world knows, of course, of how Wagner, seeking to increase dramatic illusion, decided to hide the orchestra from sight in performances of the music dramas at Bayreuth. Small individual lights above the stands of the players gave to the Stokowskians the appearance of an orchestra in a theater pit. Probably there was less of optical strain in consequence, though it cannot be said that there was any less concentration of the eyes of the audience upon the conductor. If anything, the contrary was the result. Perhaps the elec-

tricians over-estimated that "minimum necessary for the artists of the orchestra" (there is no reference here to the audience) to see the conductor.

It can be said without hesitation, however, that the concert would have been a stimulating and rewarding one in any or no light, by reason of the highly vitalized playing of the orchestra, and the preponderance of beautiful music in the four works presented.

This was true in spite of the circumstance that the Pingoud tone-poem, played in New York for the first time, was in no sense revelational. For reasons other than its title, it can be described as modernistic Meyerbeer. There was some deft writing for the instruments and some that was garish and raucous. But Pingoud's Jeremiah or Elijah had no overpowering message to bring with him out of the wilderness. So he merely brought the wilderness. The composer is described as a Swiss who was born in Russia and now lives in Helsingfors, where he conducts a concert bureau as well as devoting his leisure hours to composing and directing orchestras. *Otium cum dignitate!* Doubtless he is talented and versatile; but it may be questioned whether this particular work would ever have found its way to an American performance if it had been written by one of our own struggling composers.

The program left unidentified the transcriber of the Bach Chorale Prelude, though the annotations did not fail to give due credit to the person who prepared an English translation of a stanza of the chorale quoted there-in. The presumption, therefore, is that Stokowski made the arrangement. The gravely beautiful old melody, attributed to Philipp Nicolai, and the fine tracery of the dance-like counter theme, conjectured to be symbolic of the joyful procession at the coming of the Heavenly Bridegroom, were outlined in firm and finely proportioned sonorities.

Mr. Stokowski's Brahms has always tended toward an accentuation of the lyrical and the sensuous. These tendencies gave to the slow movement a ravissant quality, a touch of fever and unrest, rather than of those "long vistas and grave meditations" of which Lawrence Gilman writes so sumptuously. But it was very beautifully played. The opening Allegro was more intense than powerful, but in the finale there was an exaltation that fully compensated for some wantage of breadth and sweep. The little Allegretto was faultlessly, exquisitely played.

The Thomas Tallis theme and Vaughan Williams' modal variations upon it are now generally recognized as one of the finest and most representative examples of the old Tudor music of England, re-cast and elaborated upon for modern usage. The performance was again one of transcendent lyricism. Changes in the personnel of the orchestra by which a new concertmaster, Michel Gusikoff, and a new first 'cellist, Willem van den Burgh, were introduced, wrought no material change in the ensemble. Solo passages were played by the former with a particularly full-blooded tone. OSCAR THOMPSON.

Record Attendance Marks Chicago Concerts

Increased Number of Performances Also Gives Season Special Interest—Many Types of Programs Awaken Response in Audiences of Discrimination

CHICAGO, Oct. 23.—The season is advancing with a larger number of concerts and a greater volume in attendance than have been recorded for many years. One of the most significant recitals this week was that of George Mulfinger, a young pianist who gave, in the Studebaker Theater on Oct. 17, his first American recital since his recent return from Europe. Mr. Mulfinger is a Chicagoan and was graduated from the University of Chicago three years ago. He has studied piano under Emil Sauer, and composition under Franz Schmidt. He was greeted by an exceptionally large audience for a young artist's debut.

Opening his program with the Bach-Tausig Toccata and Fugue, Mr. Mulfinger gave a clear and almost austere performance of Beethoven's Sonata Op. 110, and one of the few performances Schumann's "Humoreske" has received here in the last seven years. A Chopin group included the Polonaise, Op. 44; Nocturne, Op. 15, No. 1, and Waltz, Op. 18. Two of Mr. Mulfinger's own compositions, a Ballade and a Prelude, were placed in his final division, together with Sauer's Octave Etude and the Second "Liebestraum" and Fifth Rhapsody of Liszt. Mr. Mulfinger's equipment is powerful; a remarkable reserve colors a style which has plasticity, vividness and feeling. Mr. Mulfinger's compositions combine modern harmonies with structural integrity.

Open Beethoven Series

The Gordon String Quartet, which has been engaged to play Beethoven's seventeen quartets in the Simpson Theater, in the Field Museum, met its first of six audiences Oct. 17, and was in excellent trim for an exacting task. The Simpson Theater is admirable for chamber music, and the Quartet was heard at its best, playing with engrossing delicacy of nuance and a vivid and appreciative style.

Heniot Lévy, pianist, and Richard Czerwonky, violinist, opened their year with a Beethoven program in the Playhouse on Oct. 17. Between the C Minor Sonata, Op. 30, No. 2, and the "Kreutzer" Sonata, Mr. Lévy played the Thirty-two Variations, and Mr. Czerwonky two Romances. Both musicians are respectfully regarded in this city, and the friendly home audience was obviously delighted to find them in mid-season condition. It was agreeable to hear Beethoven sonatas in which scholarship was easily left in its proper place, lightness of style and spontaneity being permitted to have their share. Mr. Lévy's playing had the technical mastery and the variety of color expected of him, and Mr. Czerwonky's work was notable for technical freedom and sweetness of tone.

More Fine Programs

Ira Pratt, bass-baritone, impressed his audience of Oct. 17, in the Goodman Theater, with the directness of his manner, the discernment of his taste, and a quality of tone which occasionally sacrificed something of pure beauty to the masculine severity. A well chosen program included Italian classics, Warfield's "Beauty, Retire," a German group and a song each by Griffes, MacFarlane, Taylor, and, in arrangement, by Fischer. Edgar Nelson played polished accompaniments.

Grieg's First Violin Sonata, in F, was pleasantly revived by Theodore Katz at his Kimball Hall recital of Oct. 18, Leon Benditzky assisting at the piano. Glazounoff's Concerto was a welcome item in his list. Ernest Bloch's "Baal Shem," one of the Dvorak "Slavonic" Dances in Kreisler's arrangement, Debussy's "Fille aux Cheveux de Lin" and Bazzini's "Witches' Dance" concluded a program in which Mr. Katz displayed a melting quality of tone, a sensitive style and fine technique.

The Musicians' Club of Women began its season with its 553rd concert, given by members, in the Fine Arts Recital Hall, on the afternoon of Oct. 18. The program, arranged by the board of directors, included music for two pianos, played by Theodore Sturkow-Ryder and Georgia Kober; songs sung by Lucille Long to accompaniments by Beulah Taylor Porter; Franck's Sonata, played by

Ruth Breytspraak and Margaret Weiland, and Lily Strickland's "Songs from the High Hills," sung by Monica Graham Stults. An interesting composition in the two-piano groups was Mme. Sturkow-Ryder's Scherzetto, dedicated to Miss Kober.

Clara M. Sschevill gave one of her infrequent recitals in Kimball Hall on Oct. 19. Assisted by the excellent accompaniments of John Brown, she lent a beautiful voice and fine taste to one of the finest programs of recent years. Four of Leo Sowerby's rearrangements of Elizabethan songs, a group composed of the less familiar music of Brahms and Wolff, four songs from the Spanish, and music by Wintter Watts, James Rogers, Graham Peel and Walford Davies were given. The artist sang in a somewhat reticent style, but with discrimination and her concert was deeply enjoyed.

Swedish Chorus

A concert for the benefit of the Swedish Baptist Home for the Aged was given in Orchestra Hall Oct. 19 by the Swedish Choral Club, assisted by numerous soloists. Under Edgar Nelson's admirable discipline, the Club sings with pronounced musicianliness, a fine, solid tone and great brilliance. Some Scandinavian choruses were followed by Dett's "I'll Never Turn Back No More" and "Listen to the Lambs." The latter was a particularly effective medium for the accomplished chorus. Stirring performances of the Hallelujah Chorus and Parker's "Union and Liberty" respectively opened and closed the program.

The assisting artists were Minnie Cedargreen-Jernberg, an able violinist; Le Roy Hamp, one of the most popular of young Chicago singers, and an accomplished one; Jennie Peterson, a youthful soprano with a beautiful quality of tone, and Harry T. Carlson, accompanist and organist.

Artists' Association

The Chicago Artists' Association, of which Elaine De Sellem is president, gave the opening concert of its season in the Fine Arts recital hall Oct. 19. Among those on the program were Jewel Prosser, Barbara Wait, Dorothy Bell, Victor Oakley, Harold Van Horne, and the Association Male Quartet, composed of Paul Mallory, Fred Wise, Arthur Ranous and Frank Collins.

DETROIT SYMPHONY OPENS SUNDAY LIST

Victor Kolar Leads Forces in Lighter Music—Talley Appears

By Mabel McDonough Furney

DETROIT, Oct. 23.—Victor Kolar and the Detroit Symphony inaugurated the series of Sunday concerts on Oct. 17. A large audience was in attendance, and there were flowers, a laurel wreath and all of the other attributes of a successful opening.

The program consisted of numbers that were especially popular at the Belle Isle concerts. At the close of the Elgar march, "Pomp and Circumstance," in which D'Avignon Morel played the organ part, the applause was exceptional, and the entire orchestra was forced to rise. Also popular were the Bach-Gounod "Ave Marie," in which Ilya Schkolnik, concertmaster, and Mr. Morel both participated, and Saint-Saëns'

Coast Eisteddfod Plans Progress

LOS ANGELES, Oct. 23.—Plans for the 1927 Eisteddfod are going rapidly forward, according to an announcement by R. Ernest Tucker, chairman of the program board of the California Eisteddfod Association. The committees are now complete and the contest material will be included in the year book of the association, which will be off the press about Nov. 1. The committee chairmen are as follows: Margaret Barbrick Gillette, community and club drama; Mrs. Roy A. Ballagh, community art; A. P. Mattee, school mechanical art; Essie Elliott, school domestic art; Martin H. Trieb, dance; Flora Myers Engel, voice; William Tyroler, piano; Ralph H. Lyman,

English Time-Limiting Law Against Foreign Musicians Is Protested

WASHINGTON, Oct. 27.—It is understood that protests will be lodged with the United States State Department against a new law now being put in force in England limiting the stay in that country of musicians of other nationalities to three months. The complaint is made by Paul Specht, American band and orchestra leader, who claims that Albert Payne, an American musician, went to Europe more than a year ago on a visit. While in England he married, and now has a young child. Mr. Specht, while in England last summer, needed a musician and engaged Mr. Payne. Up to that time, according to Mr. Specht, Mr. Payne's status in England was that of a visitor. Several weeks ago Mrs. Payne's mother died. Three days later Mr. Payne's working permit lapsed, and he, his wife and child, all American citizens, were deported. It is not known what action the State Department will take, in view of the fact that it has already declined to interfere in similar instances, for the reason that American musicians were not discriminated against, the law applying to all foreign musicians. A. T. M.

The United States Marine Band, under Taylor Branson, in place of Capt. William H. Santelmann, who was ill, gave afternoon and evening concerts in the Medinah Temple, Oct. 19 and 20, with Robert E. Clark, trombonist; Wilbur D. Kieffer, xylophonist, and John P. White, cornetist, as soloists. Excellent performances of rather serious music were given before appreciative audiences.

Sidney Silber, member of the faculty of the Sherwood Music School, played the MacDowell "Sonata Tragica," the Bach-Busoni Chaconne, and numerous transcriptions by Friedman and Godowsky in Kimball Hall Oct. 21. Mr. Silber has seldom played to such advantage here as on this occasion, when the depth of a style in which delicacy, sympathy and power are combined, was admirably supported by a highly capable technique. Dr. Leon Jones, accompanied by Edgar Nelson, sang tenor songs and arias with a fine quality of tone and in a dignified, though not always an arresting, style, in the Fine Arts Recital Hall Oct. 21.

EUGENE STINSON.

"Danse Macabre," featuring Mr. Schkolnik. Mr. Kolar opened the program with the "Poet and Peasant" Overture and closed it with his own spirited march, "Belle Isle."

The long anticipated appearance of Marion Talley became a reality on Oct. 16. The attendance set a new mark for Orchestra Hall, for the stage was filled with several hundred spectators and all the standing room was occupied a full hour before the concert began. Miss Talley was accorded a vociferous reception. She sang a conventional program, interspersed with many florid numbers. Her best effects were obtained in the numbers that lay in her middle register, the most pleasing part of her voice.

Maximilian Rose favored several violin solos, and rose in favor with the audience with each succeeding appearance. Emil Polak, at the piano, again demonstrated that he is an exceptional accompanist.

College and university music; Dr. E. M. Hiner, wind instruments; Sol Cohen, stringed instruments; J. Arthur Myer, community music; Grace Widney Mabey, church music; Charles B. Moore, selecting high school numbers; Frances Wright, junior high school music; Frances Payne, selecting numbers for intermediate school section; and George Hjelte, harmonica division. H. D. C.

To Stage Opera in Portland Stadium

PORTLAND, ORE., Oct. 16.—The new stadium of the Multnomah Amateur Athletic Club, dedicated with sports, gives Portland an outdoor setting for opera and the pageant, "Rosaria," for which Charles Wakefield Cadman's music was adapted. J. F.

PITTSBURGH CONCERT SEES TRIPLE DEBUT

Season, Hall and Series Initiated by Braslau—Clubs Active

By Wm. E. Benswanger

PITTSBURGH, PA., Oct. 23.—A triple debut took place on the evening of Oct. 14. In the first place, it was really the opening of the city's musical season of 1926-27. In the second place, a new auditorium was opened to the public, as the Young Men's and Women's Hebrew Association inaugurated its hall, which has a seating capacity of 1200, and excellent acoustic properties. It is a distinct addition to the halls of Pittsburgh, and affords an intimate auditorium which can serve the purposes of many artists. In the third place, the occasion served to present the first concert of the first season of the Major Artist Series, sponsored by the Y. M. & Y. W. H. A., and an auspicious beginning it was. The hall was crowded to capacity to hear Sophie Braslau, contralto, who displayed her opulent and luscious voice to perfection and sent her hearers home imbued with an evening well spent and artistically enjoyed. Miss Braslau's program was unusual and well done, and she renewed the warmth previously created in the hearts of Pittsburghers. Her accompanist was Louise Lindner, who performed admirably at the piano.

The Tuesday Musical Club opened its season on Oct. 19, in Memorial Hall, by observing the annual Presidents' Day. The officers of the Club held a reception, which was followed by a recital. The president, Mrs. F. F. Rohrer, received, as did Mrs. Will Earhart, vice-president; Mrs. J. Smith Christy, Federation secretary; Helen Heiner, secretary; Mrs. Jessie Yuille Yon, treasurer, and Mrs. Charles Heinroth. The program was presented by the French Cook Vogel Trio of Philadelphia, newly organized, and by Rosetta Samuel French, pianist.

The Musicians' Club of Pittsburgh has decided to bend all efforts to celebrate the centenary of the death of Beethoven. The co-operation of the moving picture houses, theaters, choruses, churches, schools, colleges, etc., will be enlisted. The radio will do its part, and a life of Beethoven will be broadcast. The local orchestras will participate, and the free organ recitals will help to further a knowledge and appreciation of the works of the great master. The libraries, too, will subscribe to the movement, and the community-wide distribution of effort and results will be generally felt, it is earnestly believed.

Dr. Casper P. Koch, city organist, devoted his entire program on Oct. 17 to the works of Franz Schubert, including the "Unfinished" Symphony. Barbara Bess Wellman, contralto, was soloist, and she was accompanied by Fred-eric Lotz.

Ralph Federer, pianist, gave a recital in the First Methodist Episcopal Church in Aliquippa, Pa., on Oct. 15. Mr. Federer was assisted by Cass Ward Whitney, baritone.

SESQUI PRIZE WINNERS

New York State Contests Bring Forward Musicians in Various Classes

The New York State contests for the Sesqui Music Prizes were held in the Wanamaker Auditorium on Oct. 13 and 15. A large number of student musicians were heard in violin, piano, organ and cello. Singers were also heard.

The winners were Marion Janet Clayton, organ; Irene Peckham, piano; Ralph Rose, Jr., violin; Julian Kahn, cello; Marion L. Palmer, soprano; Foster Miller, baritone.

The District Contest, including winners from Pennsylvania and New Jersey, as well as New York, were held at Town Hall on Oct. 19.

New York State won in four classes: Marion Janet Clayton, Brooklyn, organ; Irene Peckham, New York, piano; Julian Kahn, New York, cello; Marion L. Palmer, Syracuse, soprano.

Pennsylvania's violinist, Helen Berlin of Philadelphia, won first place. Virginia Kendrick, contralto, and Charles Cline, tenor, the only contestants in their respective classes, were declared eligible to represent the District in the finals at Philadelphia Nov. 1.

New Jersey had one winner in the baritone class, Harold C. Wright, Camden.

MEPHISTO'S MUSINGS

Prophets Without Honor, as Seen from Overseas by a Composer at Three Score and Ten—Bobs versus Dignity, in Prima Donna Land—Once More, the Editorial Writer Who Flounders on Music—A Lesson in Singer's English Handed Down from the Times of Good Queen Bess—Maybe Philadelphia Needs a New Stage Manager

Dear MUSICAL AMERICA:

"AMERICANS do not want American composers." This melancholy as-servation is back again. I find it in a letter which Templeton Strong has written in explanation of his violin "Poem," played this week at a New York Philharmonic concert.

Strong's name has returned to us as a wraith from the past. Forty years or so ago he was one of our young hopefuls. Now, at seventy, after having spent more than half of his life abroad, he is passing judgment on the attitude of our public toward its own music makers. He sees, I fear, with the eyes of his youth.

That the American composer is a prophet without honor at home, he says, "I learned to my cost and utter discouragement over forty years ago, and I long since have ceased to care anything about the matter so far as I personally am concerned."

So Strong, retreating to Switzerland, turned to water-color painting; then, he tells us, his life became a happy one. Through sheer disgust he gave up composition for thirty years, and he jestingly refers to the revival abroad of his "Sintram" symphony as the unfortunate cause of his again becoming "a misguided composer."

I can well understand this absentee American's pessimism as a heritage of the times when he was endeavoring to gain a foothold in this country. It is perfectly true, as he sets forth, that the sporadic performances of American orchestral and operatic works of other years were generally insufficiently rehearsed and were almost invariably shelved after their first performance, never to be heard again.

But conditions have changed materially and are still changing for the better; and I think I can assure Mr. Strong that he now has a very large part of the American public with him in his solicitude for the younger generation of composers. I believe that as the result of much judicious propaganda on the part of your editor and others, leading to a nationwide awakening of a new music consciousness in America, conductors, opera managers, concert givers of every description and most of all, audiences, have gradually lost that hostility and contempt which this veteran avers was the lot of the "virtually dead and gone seniors."

Personally, I am satisfied that nothing would please great numbers of Americans better than to have one of our composers write a work of such commanding beauty and power that it would go 'round the world. The eagerness with which conductors make use of an excellent small work like Deems Taylor's "Through the Looking Glass" Suite, and the rather gratuitous exploitation of compositions like George Gershwin's "Rhapsody in Blue" and his Piano Con-

certo indicate that orchestral leaders have sensed the change in the popular attitude. The very fact that the conservative Mengelberg has gone back to Templeton Strong for a novelty, after having so lately brought out another American work, Howard Hanson's "Pan and the Priest," has significance.

It is still true that the majority of new American works fall by the wayside after a first hearing. But how many European novelties survive the same test when imported to these shores? I would be willing to wager that the Hanson work played by the Philharmonic has more rehearsals than the Pingoud novelty brought from Helsingfors and played by Stokowski last week.

But American music to hold its own must have more perdurable qualities than this Pingoud composition, or various others like it that have been shipped over from Europe. No progress can come from merely contending that our music is no worse than these inferior importations. Our audiences are in some respects the most sophisticated in the world; and although may applaud Americanism for its own sake, they will not go a second time to hear a work that was merely American. No doubt there are still barriers to be overcome. The process of educating the public to be open minded with respect to its own must go on. Conductors, managers, impresarios, individual artists must be prodded, as before. But give us the big work, and I am confident it will be recognized and played until it is as threadbare as a Tchaikovsky symphony.

And by the way, how many are there of these dust-covered scores which received but one performance years ago that any one of us—save the composer—would care particularly to have revived today?



TO Bob or not to Bob? It's a very old question, pretty well-decided now, it would seem, in favor of the "pugless," "bunless" women. The Queen's coming brought it up again. Hers was a brand new cut, rather a daring thing for a Queen, surely, reporters thought, and so they asked her how she liked it. They asked the Queen so many other things, those ship reporters, that when Maria Jeritza came in the arrivals the next day on the Olympic they were pretty well wrung dry.

"Aren't you going to bob your hair?" one of them asked her, spying the blond "pug," big as a grapefruit, wedged up under her hat.

It's a sore spot with Jeritza, bobbed hair. She spoke her mind in no uncertain manner. Why should she have bobbed hair—and look like a man?

Three days later Mary Garden came in on the Leviathan. "How do you like bobbed hair?"

She likes it. She has it. They told her what Jeritza had said.

"She's a fool—and so are all other women who wear long hair. . . . Go to the theater and observe the microbes in the hair of the women who haven't had it bobbed. . . ." All this said Mary and shot off to her hotel, incidentally stopping over in New York a day to sing in a recital, a thing she'd sworn she'd never do again as long as she lived, when she left here five years ago.

Reporters, scenting a first-class prima donna row, rushed to see Jeritza again. Not angry, at all, she said. Just hurt. Let Miss Garden find microbes in her hair, if she could. She made her tired.

But Mary was speeding on her way to Chicago, to stay—no one knew just how long. There are conflicting rumors. One has it that the Opéra Comique promised for New York will have none other than Mary herself for chief attraction.

But no matter how fast Mary sped, the news of the controversy spread faster. Before ever the train could reach Chicago, Ernestine Schumann Heink, who was giving a concert in that city, had entered the fray.

"Mme. Schumann Heink," she said, "has not lost her dignity. A distinguished singer recently said that a woman who does not bob her hair is a fool. Well, I want to tell you all now that Mme. Schumann Heink will never bob her hair, nor does she consider herself a fool."

Being a male, I am content to let the elderly contralto have the last word. At least, I shall not distribute questionnaires.



IS there a critic in need of a fountain-pen? The New York World rashly offers one to any scribe who can answer an editorial question as to what is meant by "melodic line?" Confessing the depths of his ignorance, the author of the World editorial announces that he is baffled by the use of this term, "in the writings of all the more intellectual critics." "Yet," he goes on to say, "we have never beheld it in the flesh; we have never heard a practicing musician discuss it; we know not whither during the rendition of any given composition, to look for it. It seems to be the sole property of the critics."

As I use a typewriter and not a fountain pen, I will forego the temptation to be the first to define "melodic line" for the World. I suspect, however, that at least ten thousand of the World's 309,306 subscribers (A. B. C. audit) could enlighten the writer of this editorial.

Or, to simplify the problem further, the puzzled commentator might call in the World critic, Mr. Samuel Chotzinoff. He might ask Mr. Chotzinoff just what it was that Mr. Zimbalist traced with his violin when he played the transcription of the Chopin E Flat Nocturne, leaving only the simple chords of the piano original to be played by Mr. Chotzinoff, as accompanist. Then he might begin to see the light. It is even possible that he could turn back to the Nocturne in its original form for piano, and with a little help from Mr. Chotzinoff, rediscover there the melodic line.

However, as Mr. Chotzinoff is a critic as well as a musician, this might prejudice the editorial writer against his verdict; anyway, it is the usual rule when contests are held by newspapers, to bar members of the staffs of the publications sponsoring these contests.

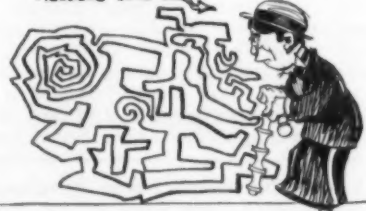
But to confine their award solely to a definition of this one term seems to me just a little narrow on the part of the World. There are so many similar extensions of meanings of terms borrowed from the sister arts and sciences and found equally expressive, now in common usage in musical criticism.

Why not offer a silver inkwell for the critic who will tell the World what he means when he talks of orchestral "color"?

Why not put up electric waffle irons as prizes for reviewers who can explain musical "dynamics," or "motion," or "shading," or "perspective" or "architecture," or "airy" or "ponderous" or other terms that have come into musical vocabularies through analogy. (Meanwhile, how about the art critic, with his "rhythm," his "vibration" and his "orchestration" of colors, in his descriptions of paintings? And the "music" of the poetry under review by the critic of books?)

I have no doubt that if such contests were sincerely conducted some real good would come of them. The World would print more intelligent editorials.

FOLLOW THE
MELODIC LINE



THE next time any one tries to disparage English as a singer's language, a tongue for opera, or for any other musical purpose to which any other language can be put, I am not going to waste any words in argument, except to advise that person to hear a concert by the English Singers. Anything and everything that I could say in defense of our tongue as a medium for song, would be brought home with three times the force of my words. I could only say it. They sing it.

In hearing these madrigalists, I find myself divided in enthusiasm between admiration for the singers themselves,

who form a vocal ensemble quite as finished and perfected as any string quartet, and sheer wonder at the genius which entered into the writing of the madrigals. I will even venture the opinion that if these old works could have been written by one composer, instead of being the product of Byrd, Weelkes, Wilbye, Morley, Orlando Gibbons and half a dozen others, that composer would have been worthy of rank beside Bach, Mozart, Beethoven, Wagner and Brahms.

It is not so much because this music is of an era now rather remote, that its writers occupy a secondary position, but because where there are so many of almost equal gifts, no one of them can tower down the centuries as the isolated Bach does. My own feeling is that the music of Shakespeare's age was altogether worthy of Shakespeare. But it lacked any one dominating, all-embracing, all-subsuming individual who would be to the tonal art what Shakespeare was to the same period of the drama and letters.

But to return to my championship of singers' English. The Elizabethan madrigals, with their contrapuntal jugglery, would seem to place every conceivable obstacle in the way of easy successions of syllables. Poets had the way, then, of writing essentially musical verse and musicians had the knack of placing stresses where they conformed most naturally to the stresses of speech. I do not feel that I am exaggerating when I assert that the complexities of modern harmonization proffer less to justify our faulty accentuations and undue prolongations, than the exigencies of this intricate counterpoint. Yet how few are the instances to be found in listening to a program of Elizabethan music in which unaccented syllables are unduly promi-



nent, or the spacings of words so artificial as to rob sentences of their clear and full meaning. In listening to this music, how little cause there is to think either of difficulties presented by consonants, or whether broad vowels or narrow ones have been used well or ill.

I have said that the English Singers are like a fine string quartet—but that only describes one phase of their art. The other and equally important side is their treatment of words, so as to make them crystal clear, yet reflecting endless nuances and colors. There is even something of elocution in the projection of the texts and this plays quite as large a part in their success as unusual musicianship. But there had to be poetic and singable words to begin with, and the musicians of the Elizabethan days had to know just how to set these.

So, I say, give us an opera, or a cantata, or an oratorio, or a sheaf of songs in which musical feeling is similarly manifest in the words; let the composer set these words with a skill commensurate to that of the Elizabethans—and even with vocal art less remarkable than that of the English Singers, there will be no questioning our language as one suitable for song, reasonably easy to sing, and expressive when sung.

It's all in the way it's done!

IF there is an operatic stage manager of the first class very much in need of employment, it seems to me there ought to be a place for him in the city government of Philadelphia.

Nothing that happened there during the police regime of Gen. Smedley Butler of the Marines was quite equal as a comedy of errors to the series of mishaps attendant upon the visit of the gracious and beautiful Queen of Roumania.

I hope and trust she enjoyed all that happened. Perhaps it becomes very tiresome having everything work out just as planned. But to be placed in a box where one is unable to see one's own work performed, would be just a little annoying for any author not a queen.

It seems that the story of "The Queen's Handkerchief" was written by

[Continued on next page]



[Continued from preceding page]

the regal Marie. It was incorporated in a program of interpretative dances arranged by Loie Fuller as a special event at the Sesquicentennial, in honor of the royal visitor. The box occupied by the Queen had been especially built for her and was decorated by a large emblem in electric lights. The audience could see her, which was altogether as planned. But she could not see the stage, which was something apparently outside of everyone's calculations. So she moved to another box, leaving the glittering electric emblem behind. No good stage manager would ever have wasted a lighting effect like that. Bobble number one.

That grandly official dinner in the distinguished hotel which for the time being was the royal party's residence, could scarcely have been funnier if it all had been worked out in advance on a musical comedy basis.

First, the luggage doesn't arrive. The Prince is unable to get into his evening clothes. An hour later he arrives at the dining room to find the door locked. The man with the key isn't to be found. The prince enters through the kitchen—with the waiters. The man with the key never does return. The royal party is locked in. Peacock Alley waits vainly for the Queen to come out. She returns to her rooms by means of a service elevator. Bobbles two, three, four and five.

And the joke of it all was that the queen had been presented with the key to the entire city!

* * *

IF I read my daily paper aright, an Illinois acoustician has discovered that the louder a performer's own music sounds to him the better he likes it, though the pleasure of the audience is lessened in corresponding degree. To prove his theory, the acoustical authority scatters sound absorbing material about a room. The musician finds this bothers him; it is hard to play. The audience, however, is satisfied. Gradually the sound absorbing materials are removed. The musician becomes more and more pleased with himself, the audience less happy. The ideal arrangement, so far as the players are concerned, seems to be that which gives them opportunity to revel in their own reverberations, while the audience gets none.

I suspect, however, that those who would be happiest if this system could be applied at the opera and in the concert halls would not, in fact, be the performers, but those who spend considerable sums of money for tickets in order that they may talk freely while the music is being played.

* * *

SO far as I have been advised, Walter Damrosch is not a candidate for any office. But while lesser politicians are muddling around with tariffs and milk scandals and farmer's relief, I note that the astute Walter has hit upon what ought to be a far better campaign issue. He has come out with a defense of "The Star Spangled Banner," maintaining that if our much criticized national anthem is properly played or sung it is very moving, and that its sentiment is no more antiquated than that of any other national air. Presidents have been elected with less to stand on than that.

* * *

BEFORE me is an advertisement, "How to Write Music in the Dark." The secret of it "can be learned in an hour." Some of the music I heard in our concert halls recently was the result of this system, suspects your

McPherson

Ponselle's Cleveland Concert Is Happy Event

CLEVELAND, Oct. 23. — Surprises were in store for the audience that gathered in Masonic Hall on the afternoon of Oct. 17 to hear Rosa Ponselle, Metropolitan Opera soprano, and Dr. Kerekjart, violinist. In the first place, there was an unusual variation in Miss Ponselle's choice of encores. When, after one group, she had responded generously, the audience watched her walk across the stage, apparently to give another. But instead of singing, she spoke.

"I have prepared the nicest little encore in the world especially for you this afternoon," said Miss Ponselle, "and I wish to present to you Miss Marion Talley, who is in the audience."

A storm of applause arose when Miss Talley, beckoned from her box by Miss Ponselle, stood up to acknowledge the introduction.

But there was still another unexpected turn to the proceedings. And it came from what is ordinarily an unlikely quarter—the assisting artist.

Not to be outdone by Miss Ponselle, Mr. Kerekjart made the announcement that immediately after the concert he was going to get married, and Miss Ponselle—well, Miss Ponselle was going to

be the—bridesmaid! And in accordance with his intentions, the wedding really did take place in Old Stone Church. The bride was Marguerite Kaase of Cleveland, and Miss Ponselle fulfilled the rôle that had been prescribed for her.

As to the strictly musical phases of this human interest occasion, Miss Ponselle's gorgeous voice and charming personality added laurels to the many she had previously won here. An announcement of an appearance by her is always heralded with enthusiasm among Clevelanders, and a large audience was present to greet her.

The program was of exceptional interest, and Miss Ponselle sang an aria from "Il Trovatore" and "Ah fors è lui" in exquisite style. A group of Italian, Spanish and German songs were also fascinatingly presented, as well as a group of songs in English by contemporary composers. Mr. Kerekjart played the Corelli Sonata in D Minor, "La Folia," and a group by Wagner, Sarasate, Paganini and a composition of his own entitled, "Child's Dread." He greatly pleased his hearers.

Maurice Eisner supplied accompaniments of extreme distinction.

FLORENCE M. BARHYTE.

BALTIMORE SEASON AUSPICIOUSLY BEGUN

Ukrainian Chorus Is Heard and Garrison Sings for Queen

BALTIMORE, Oct. 23.—The season began on Oct. 21 with the first attraction of the Music Lovers' Course, presented under the management of the Albaugh Bureau of Concerts. The Ukrainian National Chorus, Alexander Koshetz, conductor, with Max Pollikoff, violinist, and Joseph Barsky, pianist, were heard by a very large audience. The music Lovers' Course has the endorsement of the Associated Concert Clubs, representing educational organizations.

The Ukrainian Chorus, appearing in the Lyric, gave a colorful program of national music, sung with rhythmic interest and a deep appeal. The violinist

Baltimore Scholarships Announced

BALTIMORE, Oct. 23.—Harold Randolph, director of the Peabody Conservatory, has announced the winners of scholarships as follows: Louis McLane Tiffany Piano Scholarship, awarded to Dorothy Freitag, Baltimore; Peabody Alumni Scholarship, Katherine Smith, Baltimore; Peabody Organ Scholarship No. 2, C. Eugene Stewart, Washington; Peabody Violin Scholarship No. 2, Elsie Meyers, Baltimore; Eaton Vocal Scholarship, Robert Wiedefeld, Baltimore. These scholarships cover a three years' course in the main branches, with supplementary studies.

San Francisco Editor Is Honored

SAN FRANCISCO, Oct. 19.—Alfred Metzger, editor and publisher of the *Pacific Coast Musical Review*, was tendered a banquet in the Palace Hotel on the evening of Oct. 15 in celebration of the twenty-fifth anniversary of the establishing of his paper. About 250 were in attendance, and Joseph S. Thompson, president of the Bohemian Club, was toastmaster. The speakers included Hugo Mansfeldt, Paul Steindorff, George Q. Chase, Shirley Walker, Harold Pracht, J. Emmett Hayden, Albert A. Greenbaum, Redfern Mason, Homer Henley, Selby C. Oppenheimer and A. W. Widenham. The speakers all dwelt upon the valuable services the guest of honor had performed for the cause of music in the West, particularly in the promotion of the San Francisco Symphony and the Opera Association. Lillian Birmingham, former president of the California Federation of Music Clubs, made the presentation speech, accompanying the gift of a gold watch and a wallet lined with \$875 contributed by members of the orchestra and other friends.

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

Additional Forecasts in This Issue

OWING to the large number of forecasts received by MUSICAL AMERICA from cities throughout the country, outlining their musical plans for the coming season, it was impossible to publish all of them in the Fall Issue. More are, therefore, included in the present issue.—Editorial Note.

DEBUTS FOR CHICAGO OPERA'S OPENING

Lindi and Misgen Will Make Bows in "Aida" at Auditorium

CHICAGO, Oct. 23.—The complete cast for the Chicago Opera's opening performance of "Aida" on Nov. 8 includes Claudia Muzio as Aida, Aroldo Lindi in début here as Radames; Cyrena Van Gordon as Amneris, Cesare Formichi as Amonasro, Virgilio Lazzari as Ramfis, Alexander Kipnis as the King, Florence Misgen as the Priestess and Lodovico Oliviero as the Messenger.

There will be incidental dances by the ballet, headed by Nemeroff. Giorgio Polacco will conduct. Charles Moor will supervise the stage direction. Mr. Lindi's stage name is an Italianization of Harold Lindau, and use of its Latin form is required by his Italian contracts. A second debutante will be Miss Misgen, a young American soprano who has never before been heard in opera.

The opera announces that a song by Irene Pavloska, mezzo-soprano of the company, has been published by Forster under the title, "In My Dreams." The lyrics are by M. E. Mesirrow, a Chicago physician. Forster also publishes Tito Schipa's compositions.

Programs Are Enjoyed in Honolulu

HONOLULU, Oct. 14.—Max Dolin, violinist and composer from San Francisco, gave two twilight concerts in the Princess Theater, Oct. 6 and 12. Especial recognition was given by his transcription of the Spanish "Cielito Lindo." Edwin Sawtelle of Honolulu was the accompanist. Vernon Robinson, director of music at Central Union Church, gave an organ recital Oct. 6. The Johnson Studios announce the addition of a violin department, headed by Jose Fieraert, who recently arrived in Honolulu from New York. Mr. Fieraert is assisted by Rosemary Bevan Karelle. Two new assistants have been added in the piano department, Mrs. C. N. Webster and Anne Fish. C. F. G.

Gates Opera Company Sings "Carmen" in Salt Lake City

SALT LAKE CITY, Oct. 23.—The season opened on Oct. 13 with a presentation of "Carmen" by the Lucy Gates Grand Opera Association in the Salt Lake Theater. Lucy Gates appeared as Carmen; the rôle of Escamillo was sung by Herbert Gould of Chicago, and the Don José was Alfonso Romero of New York. The rest of the cast and the chorus were chosen from a fine array of local singers. B. Cecil Gates is musical director of the Association.

Metropolitan Stars To Appear in "Rigoletto" For Opera Club Benefit

Marion Talley, Giuseppe De Luca and Giacomo Lauri-Volpi, all of the Metropolitan Opera Company, will be among those appearing in "Rigoletto" for the National Opera Club benefit on Nov. 10 at the Metropolitan. From the proceeds a prize of \$1,000 will be awarded, the winner of the contest being conducted by the National Opera Club in conjunction with the National Federation of Music Clubs.

Tipica Orchestra Plays in Montgomery

MONTGOMERY, ALA., Oct. 23. — The Montgomery Concert Course opened its season in the Municipal Auditorium on Oct. 20 with the Tipica Orchestra of Mexico, Jose Briseno, conductor, as the initial attraction. This was the first time this orchestra had appeared in this district.

The orchestra gave an interesting and well-played program, which included several Mexican numbers, but was by no means confined to the music of Mexico. Two tenor soloists, Angell Soto and Samuel Pedraza, and a male quintet pleased the audience. D. Z.

HEMPEL

AGAIN

TRIUMPHS

Five
Thousand
in
Ann Arbor
Hear Diva



Given
Wonderful
Ovation
by
Enthusiasts

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

Form 1201

SYMBOLS

DL	Day Letter
NMT	Night Message
NL	Night Letter
LD	Deferred
CL	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

2C 63 33 NL 2 EXTRA

1926 OCT 19 AM 2 22

ANN ARBOR MICH 18

BALDINI AND TREMAINE

CONCERT MANAGERS STEINWAY HALL NEWYORK NY

HEMPEL GETS WONDERFUL OVATION BEFORE AUDIENCE OF MORE THAN FIVE THOUSAND

PEOPLE WHICH FILLED HILL AUDITORIUM INCLUDING STAGE AND STANDING ROOM IN

OPENING CONCERT OF FORTY EIGHTH ANNUAL CHORAL UNION SERIES

CHAS A SINK BUSINESS MANAGER

ONLY NEW YORK RECITAL - FRIDAY EVENING
NOVEMBER 5 - CARNEGIE HALL

Direction

BALDINI and TREMAINE
Steinway Hall - - - New York

Lima Has Plan for Large Auditorium

Impetus of Juvenile Eisteddfod Felt in Projects for Season—Music in Schools Enjoys Prosperity—City's Clubs to Present Visiting and Resident Artists



INFLUENTIAL IN LIMA'S MUSIC

Left to Right, Bernardine Taubken Dimond, President of the Etude Club; R. E. Offenbauer, Superintendent of the Public Schools; Irene Harruff Klinger, President of the Women's Music Club, and Vera Rousculp, Contralto, and Member of Local Quartet

LIMA, OHIO, Oct. 23.—The gatherer of musical data for Lima's musical season of 1926-27 encounters everywhere optimism—and expression from musical leaders that no music season in civic history ever gave better promise.

The effect of last May's Juvenile Eisteddfod, in which every organization in the city, social, educational and denominational, participated, is seen in all the educational, social and recreative functions outlined for the future. An instance is found in the proposed visit of more than 100 singers of the Kiwanis Harmonic Club to the Miami Eisteddfod. Similarly, the first line of a newspaper headline devoted to the opening of the schools reads: "MUSIC STRESSED THIS TERM AT HIGH SCHOOLS."

Music in Schools

The loss of supervisor of music, Mark Evans, who has accepted a post at Northern Ohio University will be felt, for he has been a factor in the upbuilding of local music for many years. Fortunately his first assistant, Violet Lewis, who for several years has taken on more activities, will step into the breach. With the new order of things musical promulgated by the superintendent, R. E. Offenbauer, the change will not in any way impair the work of the Lima staff, which numbers now about fifteen, including Joseph Du Pere, teacher of band and orchestra.

Mr. Evans will take the place at the head of the Juilliard School of Music at Ohio Northern, made vacant by the departure of Sydney Dalton to his former charge in Kentucky.

The rapid advance of music in the Lima schools under the jurisdiction of Superintendent Offenbauer has been notable. Mr. Offenbauer makes this succinct and authoritative report on the new order: "We have, as you know, two six-year high schools. We have in each high school a head of the music depart-

ment. During the coming year these men will organize the music work in the high schools and be in every way equal in position with the heads of other departments. We are to have a supervisor for the elementary schools—that is, the first six grades. Miss Lewis, who has worked with Mr. Evans for several years, will take up those duties.

New Hall in View

Frank E. Harman, who has been for many years an earnest, ardent worker in the interests of Lima's music and musicians, has in view the presentation of a plan before the season is ended, whereby Lima may have a musical structure of a size found in the largest cities. In this building, according to this plan, will be two auditoriums—one of a size sufficient to hold the concert audiences, the other to be used for recitals.

Announcements by the Women's Music Club, which has been the official almoner for many years of the city's imported talent, indicate a new policy, especially in the interest of people from the surrounding towns. This new plan eliminates the afternoon recitals, and adopts instead the evening concert idea—one each month from October to May.

The season was to open on Oct. 7 and 8. On the first day the initial concert of the Women's Music Club's new plan was to be given, an evening of instrumental music arranged by Bernardine Taubken Dimond, the new president of the Etude Club, and local cellist. The opening concert was to include songs by Vera Rousculp, contralto of the Rainbow Quartet, and winner of first prize in the Winona, Ind., contest of August, and by Mrs. O. T. Roess, a member of several local choirs. John Philip Sousa with his band was to be heard on the second date, his first appearance here in six years.

The Club's season of visiting artists opens on Nov. 1, with a concert by the

Russian Symphonic Choir. The concert of Dec. 2 will be presented by Mischa Levitzki, pianist. On Jan. 20 a club concert will be given, with Mrs. E. A. Siferd and Leona Feltz as participants. Mrs. F. G. Kahle will arrange this event. An evening of drama will be presented on Feb. 17, by Mrs. F. J. Banta, reader, and Lillian B. Dunifon, violinist. An organ recital on March 27 will introduce several performers under the direction of Ella Eysenbach; these will include Mrs. P. Reed Marshall, Mrs. R. H. Jettinghoff of Delphos, Mrs. Fred. M. Calvert, and Mrs. F. W. Purmorf of Van Wert. On April 20 a recital will be given by Dusolina Gianini, dramatic soprano. The concluding event of the Women's Club season will be a concert on May 12, arranged by Millie Sonntag Urfer, contralto and director of the Rainbow Quartet, and of the Women's chorus of the Kiwanis Harmonic Club. The artists will be Blanche Numan Baxter and Pauline Wemmer Gooding.

The membership of the Lima Women's Music Club has exceeded the 1000 limit, and is creeping now toward the 1500 mark. The active membership is about eighty-five.

The new officers of the Women's Music Club are: Irene Harruff Klinger, president; Blanche Numan Baxter, vice-president; Mrs. R. O. Woods, secretary-treasurer; Mrs. F. G. Kahle, assistant secretary-treasurer. The program committee is made up of Mrs. Klinger, chairman, and Mrs. J. K. Bannister, Mrs. Millie Sonntag Urfer, Mrs. F. G. Kahle, Mrs. Bernardine Taubken Dimond and Ella Eysenbach. The committee on music-library, which is of importance this year because of some work in the interests of the student, includes Claudia Stewart Black, Mrs. J. Robb Meily, Mrs. H. B. Adams, Mrs. Luah Butler and

Mrs. R. D. Kahle. There are now living in Lima the following charter members of the Women's Music Club: Mrs. Luah Butler, Mrs. May Kibby Clark, Mrs. R. D. Kahle, Mrs. Chauncey Lufkin, Mrs. A. T. MacDonell, Mrs. W. L. Mackenzie, Mrs. M. S. Thompson, Mrs. I. R. Longworth and Mrs. R. J. Thompson.

The opening program of the Women's Music Club, on Oct. 7, was given by local talent and was arranged by the chairman of the stringed instrument department, Bernardine Taubken Dimond, cellist. Her assistants were Mrs. Ralph Shrider and Aileen Scott. Numbers were given by a trio made up of Mrs. Dimond, cello; Mrs. Shrider, harp, and Aileen Scott, violin; Vera Rousculp, contralto, with Bertha Falk Callahan at the piano; Mrs. E. A. Siferd and Mrs. Charles Preston in two-piano numbers, and the Liszt Concerto, No. 1, played by Leona Feltz, assisted by Mrs. Dimond on a second piano; Mrs. Gail Dunifon, first violin; Miss Scott, second violin; Charles Curtiss, viola, and Clayton Bixel, cello.

Charles Curtiss, conductor of the Lima Symphony, is delighted with the response in the early weekly rehearsals. More than eighty per cent responded at the opening session. The new members this season include Margaret Knost, Althea DeKalb, Emma Keyser, violins; William McBride, bass viol; William Newton, bass; DeLand Poland, clarinet; Kenneth Smith, Florence Schemmel and Ruth Yost, violin. The orchestra will fill some out-of-town engagements during the season.

Symphony's Activities

Charles Curtiss, conductor of the Lima Symphony, is busily rehearsing the enlarged orchestra, which this season boasts 14 first and 15 second violins, six cellos, four string basses, three violas, two flutes, one oboe, one bassoon, two clarinets, two horns, three cornets, three trombones, one tuba, and two timpani players. At the piano will be Susan Humston Macdonald, founder of the orchestra. Programs for the opening concerts will include one entirely of Victor Herbert music, a joint concert with the Elks Male Chorus, one of American composers exclusively. It is hoped to present the Paul Whiteman organization as a benefit for the orchestra fund.

The personnel of the Lima Symphony includes the following soloists: Anna Kayser, the new occupant of the first chair in the first violins; Charles Bishop of the second violins; Lenna Rudy Altschul and Bernardine Taubken Dimond, of the cellists, Joseph Du Pere, string bass, and George Metheany, flutist. Mrs. Altschul has recently made appearances also in the Women's Symphony of Los Angeles.

Etude Club Schedule

It is unofficially announced that the Lima Rainbow Quartet will be among the contestants for honors in a half-dozen affairs to be arranged during the season in the Middle West. The members are: first soprano, Violet Lewis; second soprano, Cleo Light; first contralto, Vera Rousculp; second contralto and conductor, Millie Sonntag Urfer. Lenore K. Siferd is the accompanist.

[Continued on page 19]

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction
D. F. McSWEENEY
545 Fifth Avenue
NEW YORK
Steinway Piano

FLETA

Tenor, Metropolitan Opera Company
Personal Address: VILLA FLETA—CIUDAD LINEAL, MADRID, SPAIN

Rosa Donnelle
"VICTOR RECORDS" "KJARE PLANO"
Metropolitan Musical Bureau
Aeolian Hall New York City

HACKETT

Leading Tenor
CHICAGO CIVIC OPERA
COVENT GARDEN, LONDON
Season 1926

Management: WOLFSOHN MUSICAL BUREAU, 57th Street and Broadway, New York

GALLI-CURCI

Homer Samuels Pianist
Victor Records

Manuel Berenguer Flutist
Steinway Piano

SCHIPA

Jose Echaziz Pianist

Victor Records

Mason & Hamlin Piano

RETHBERG

Brunswick Records

Steinway Piano

TIBBETT

Victor Records

Steinway Piano

Management
Evan & Sater
827 Fifth Ave
New York

LONDON-PARIS-MADRID

ACCLAIM

BRAILOWSKY

This has been a series that should firmly establish the young man in the ranks of the grandes of the pianoforte. What a pleasure it is to be, for once, away from the fumlars and the merely well-meaning executants, away into this sphere of faultless assurance and governing sense!—*London Daily Telegraph*, October 3, 1926.

Among the hosts of wonderful pianists before the public today, he must be reckoned beyond a doubt one of the very greatest. Tremendous power, lovely tone, beautiful touch, most brilliant execution, and withal rare breadth and distinction of style—he has indeed all the gifts. —*Westminster Gazette*, October 7, 1926.

He is not a mere technician, for he has the priceless gift of temperament. —*London Daily News*, October 6, 1926.

Long after the rendering of the program the huge audience remained to applaud and cheer. It was a significant soiree and must have been a close approximation of the scenes of enthusiasm concert goers indulged in during the romantic reigns of Liszt and Paganini. —*Irving Schwerke*, Paris, *Chicago Tribune*.



He is a pianist who escapes the pianistic, the artist so perfect and all inclusive that he enriches the art he interprets.—*Carlos Bosch* in *El Imparcial*, Madrid.

What a great artist! Few times have we heard such a consummate pianist, his technique is perfect, his sensibility is exquisite, but his best quality, which so few artists possess, is that of being a musician, which is to say has musicality.—*Joaquin Turina*, Madrid *El Debate*.

A FEW IMPORTANT ENGAGEMENTS for 1927

Detroit Symphony
New York Symphony

Buffalo
Los Angeles
Milwaukee
Minneapolis
Montreal
New York
Pittsburgh
Portland
San Francisco
Seattle
Syracuse

NOW BOOKING JANUARY-APRIL 1927

WOLFSOHN MUSICAL BUREAU
250 WEST 57th STREET, NEW YORK CITY

New York's Week of Concerts and Recitals

[Continued from page 4]

the work has; that, and most generous proportions.

Remarkably clarified and easy was Mr. Buhlig's delivery of some unhackneyed Bach, the C Minor Partita. Possibly judicious curtailing of some of the repeats in this suite would have done no harm. And this music also suffered from sameness of mood and spirit, identical treatment of all the numbers. The Courante might have been the Allemande, the Sarabande the Sinfonia. Much, however, was due to conditions not altogether under Mr. Buhlig's control.

A group of later Skriaban Preludes and Studies and two Bartok pieces concluded a list that was augmented by works of Schubert and Debussy.

W. S.

Alexandre Tcherepnin's Début

Previously known in this country as composer of certain ballets included by Anna Pavlova in her touring repertoire, Alexandre Tcherepnin made his first appearance in New York as an exponent of his own piano compositions in a recital on the evening of Oct. 20 in Chickering Hall. A friendly audience filled the seats and gave interested consideration to a Sonata in A Minor, Op. 22; four "Romances," Op. 31; a "Toccata" in D Major, Op. 1; a "Petite Suite," Op. 6; an "Etude de Concert," arrangements of four Slavic songs, and transcriptions of Rubinstein's F Major "Nocturne" and Zippoli's "All'offertorio."

Composition has been one of Mr. Tcherepnin's concerns during twelve of his twenty-seven years, and he has already equalled in Opus numbers the product of his more celebrated father, Nikolai. He has tried his versatile hand in opera, orchestral works, chamber music, instrumental pieces and songs. The piano works set forth on this occasion show him to be circumscribed by definite limitations.

The "Toccata" was written, we understand, when he was fifteen, and it is a remarkable accomplishment for a novice of that age. Modeled on Bach, it has vigorous vitality, integrity of structure and more than a trace of individual idiom. But its promise is not fulfilled in the music of later date. The impulse of romanticism has been blighted by introspection, and the greater part of the music heard at this recital suffers from self-consciousness. It impresses one as lacking in spontaneous creative inspiration.

Mr. Tcherepnin knows the technical resources of the piano, and writes adroitly. Like many of his contemporaries, he eschews melody of the cantabile type and employs terse themes. His

harmonic scheme is slightly dissonant, and he is sparing in his use of color. Through his reticencies one discerns a personality, and if he can overcome his tendency toward reservation, one may expect from him utterances more revelatory.

B. L. D.

Beatrice Mack Returns

Beatrice Mack, a young soprano, who was heard with pleasure several seasons ago, returned to the platform of Aeolian Hall on the evening of Oct. 20, with Harry Kaufman at the piano, and Edward V. Meyer assisting with flute obbligatos.

The same excellencies that were evident in Miss Mack's singing previously heard, were again prominent, a voice of crystal clarity and a generally sincere and musicianly attitude to her work, also an agreeable personality. All these are things without which any recital is as dust and ashes. But other things are necessary in order that any recital be a complete joy.

First and foremost, the advertised hour of beginning, 8.45, is out of all reason, and when this is further delayed until nearly 9 o'clock, there is nothing to be said. Secondly, Miss Mack does not seem in the intervening months since she was last heard, to have made the forward strides one had expected. She has the defects of her good qualities and the really exquisite pianissimo, especially in the high range, becomes a vapid, colorless sound when these same notes are sung with any weight. Frequently, too, the tones were "spread" instead of being focussed, and there was a feeling of non-support all the time, and a lack of what the French call a *point d'appui*.

Miss Mack's program was chosen with care. A group by Sadler, Respighi and Cimara began the recital, following which came a French group beginning with an air from "Lakmé" (not the Bell Song) Bishop's standby "Lo, Here the Gentle Lark" a German group and one in English. It was in the lighter, more feathery pieces that the singer was at her best, but throughout, her program was received with marked appreciation.

J. A. H.

Yacob Zayde in Town Hall

Yacob Zayde, violinist, heard last season, again gave pleasure to a friendly audience in the Town Hall on the evening of Oct. 21. Mr. Zayde is of the delightful (and rare) school of violinists who play with poise and without bodily contortion, and he prefers, rather, to expend his temperament through his bow—which he did most satisfactorily.

The program opened with a Chaconne credited to "Vitali-Charlier-Auer," and

the first brace included works by Bach and Mozart in arrangements by Burmester, Franko and Kreisler. Chausson's "Poème" began the second group, which included, as well, pieces by Zarzycki, Glazounoff and Szymanowski. Cyril Scott, Saint-Saëns and Wieniawski brought up the rear.

Mr. Zayde's playing is such as to give delight to the discriminating. With him one may pass over the question of technique as a foregone conclusion. His interpretative sense seems to have balance as well as emotion when required, and he managed to project his intentions across to his hearers. To say more would be a work of supererogation. Quite a good deal of the success of the recital was due to the excellent accompaniments of B. Gagliano.

J. A. H.

Emanuel Zetlin, Violinist

Emanuel Zetlin, violinist, who has been heard with the Curtis String Quartet, gave his own recital on the evening of Oct. 21, in Aeolian Hall. For the opening number, Alexandre Tcherepnin's Sonata in F, he had the assistance of the composer. He later played Bach's A Minor Sonata, three "Mythes" of Szymanowski, an arrangement by Kreisler of Wieniawski's "Alla Saltarella" and Paganini's "I Palpiti" as a closing number.

Mr. Zetlin was at his best in the Tcherepnin Sonata and both he and the composer were the recipient of much applause. In the Bach his tone was dry and not invariably accurate in pitch. The Szymanowski numbers proved unimposing trifles, but the violinist did all that was possible with them. The final two numbers displayed fluent technique. Mr. Zetlin's audience, which was one of size, received him with enthusiasm. Harry Kaufman, the ideal violin accompanist, was at the piano.

J. D.

Gray Perry Makes His Bow

Gray Perry, a native of Florida, who has devoted considerable time to study here and in Paris, made his professional debut Thursday evening, Oct. 21, in Chickering Hall. A major dose of Bach proved a rather unhappy beginning—the Szántó transcription of the Organ Prelude and Fugue in G Minor, and Sieveking's transcription of the Gavotte in E from the Sixth Violin Sonata. Mr. Perry was swift fingered enough and played single passages brilliantly, but he lacked the balance, the sense of the whole, to take him through the intricacies of his first two numbers. Beethoven's "Appassionata," shrewdly disguised as "Op. 57," showed him to better advantage. Most satisfactory, however, were the Chopin studies and the Ballade in F Minor, to which he gave their full

measure of beauty. Philipp's "Feux-follets," Griffes' "White Peacock," Skriabin's "Pathetic" study and Liszt's Tenth Hungarian Rhapsody, which comprised the final group, brought much applause.

E. A.

Richard Crooks' Recital

The growth in popularity and artistic stature of an artist is always a pleasant thing to witness, and the recital given by Richard Crooks, tenor, in Carnegie Hall on the evening of Oct. 21, with Charles Albert Baker at the piano, served to demonstrate such a process. Within his proper sphere and in works which do not force his beautiful voice to unwonted heights, the young singer is sometimes superb.

The vocal production of Mr. Crooks is somewhat individual, at its best of a suavity and youthful, ringing timbre which few artists can command.

Endowed by nature with a tone of lovely quality, he makes excellent use of his gift, singing with flexibility and smoothness. His voice has a sympathetic emotional strain that adapts itself admirably to certain lyric expressions. He has a wide range of tone color, and his firm control of breath was manifest in his sustained flow of legato.

Mr. Crooks' best success was achieved in the "Dream" aria from "Manon," repeated after applause. In his program last week, those numbers which were sung with honest forthrightness, rather than those in which mezza-voce predominated, gave most pleasure to the listener. These included Stradella's "Per Pietà" and Weingartner's "Liebesfeier," to which was appended the prize song from "Meistersinger." Added to his pieces in English—Lehmann's "Ah Moon of My Delight," "Onaway, Awake" from Coleridge-Taylor's "Hiawatha," were several encores—Rachmaninoff's "In the Silent Night," the ballads, "For You Alone" and "The Green Hills of Ireland."

Mr. Crooks' diction is crisp and clear, and his skill in this particular is matched by his deftness in emotional shading. He sings with intelligence and with a very evident subordination of his personality to the service of art. There is much in his equipment that points to the creation of a wide following. The personableness of the young artist is a definite asset toward this end.

D. T. O.

Rudolf Reuter Reappears

For the first time in four years, Rudolf Reuter, pianist, was heard in recital in Aeolian Hall on the afternoon of Oct. 22, by a large audience that contained a sprinkling, at least of his confrères of the keyboard. Mr. Reuter's program was unhackneyed but it proved that the unhackneyed is not necessarily the interesting. Beginning with Brahms' tedious Handel Variations,

[Continued on page 13]

LATE SUCCESSES OF SINGERS FROM THE KLIBANSKY STUDIO

205 WEST 57th ST., NEW YORK CITY

LOTTICE HOWELL FANNYE LOUISE BLOCK

Prima Donna in Deep River
Imperial Theatre, New York

Maine Festival—Sept.-October
Bangor, Portland, Maine

VIVIAN HART

in "Countess Maritza"

Shubert Theatre, New York

New Engagements:

FANNYE BLOCK—Hudson Ladies Quartet in Detroit, Mich.

AIMEE PUNSHON—Soloist St. Louis Symphony Orchestra, November 6th; soloist Harlem Dutch Reformed Church, New York; Verdi Club, Waldorf-Astoria, November 17th, New York.

ADELINA BARANYAI—Forty weeks' vaudeville engagement.

CYRIL PITTS—Professional engagements every Tuesday, Thursday, Radio Stations WEA and WJZ.

REGINALD PASCH—On tour with "Blossom Time" Company (Shubert production).

VIVIAN HART—Song recital, November 22, Aeolian Hall, New York

YONKERS GROUPS TO PROVIDE MUCH MUSIC

Northern Neighbor of N. Y. Has Gained Independence in Art Life

By Mrs. Ellis Doyle

YONKERS, N. Y., Oct. 23.—Musical activities in Yonkers have increased considerably in the last five years. At one time it was believed that Yonkers had nothing to offer principally because of its proximity to New York, but the organization of several singing societies, worth-while recitals by local singers and violinists, have aroused an interest in local music that is having its effect in increased attendance at concerts.

The Chaminade Club, a women's organization, offers monthly recitals by guest artists. This club enjoys the distinction of being the oldest musical organization in Westchester County, started twenty-two years ago. It has recently increased its membership to two hundred. The president is Mrs. Francis A. Winslow and the chairman of music, Mrs. Beatrice Fine.

The Lyndon Wright Choral Club, a selected chorus of mixed voices, is commencing its fifth season. Ruth Philip

Goodale, the director, a gifted musician, has built up an ensemble of fine tone quality and even balance of parts. The club will give a midwinter invitation concert of Christmas music, and a spring subscription concert with an assisting artist. The accompanist of the club is Forbes Fancher; the president, Mrs. Ellis Doyle.

The Madrigal Club, a chorus of women's voices, under the leadership of Audrey Launder, contralto soloist, is planning two private concerts for the winter and spring, with assisting artists well known in musical circles. This organization starts its fifth season, with Mrs. Marshall V. Sickels as president, and Elizabeth Schultz as accompanist.

A newly-organized association is the Male Glee Club of Yonkers, C. Earle Dinsmore, director; J. Haworth J. Lower, president. The club has made an auspicious beginning with an active membership of fifty. It plans to give two invitation concerts in December and April.

Another novelty for Yonkers will be a number of indoor band concerts, with J. Leonard Ruer as leader, to be given under the auspices of the Community Recreation Commission of Yonkers. Hubertine Wilke, organist of the Park Hill

Reformed Church, is chairman of music. Music also plays an active part in the school curriculum. Dr. Victor L. F. Rebmann, supervisor of music, has organized orchestras in all the schools. The addition of two senior high schools and two junior high schools to the school system has increased the number of high school glee clubs and orchestras, with a proportionate increase in school concerts.

For church music, the following choirs are most active in giving special musical services and concerts of secular music: St. Andrew's Episcopal, choir of boys' and mixed voices, Robert Huntington Terry, organist; St. John's Episcopal, mixed voices, C. Earle Dinsmore, organist; St. Paul's Episcopal, boys' and men's voices, Arthur Reese, organist; Central Methodist Episcopal, mixed voices, Arthur Leonard, organist; Neperhan Avenue Baptist, mixed voices, Dorothy Andrews, organist, J. F. Elder, director; First Presbyterian, Valdo Garman, organist; Warburton Avenue Baptist, Harrison E. Wood, organist; First Methodist Episcopal, Forbes Fancher, organist.

The Fiedler Trio of Boston is scheduled to give a concert in Masonic Temple on Nov. 27, under the auspices of the Big Sisters' Association. Amelia Galloway, violinist, will give an annual recital.

NEW CHICAGO COURSE

Concerts by Little Symphony Sponsored by North Shore Suburbs

CHICAGO, Oct. 23.—The New Trier concert course of seven programs, given by the Little Symphony of Chicago in the New Trier High School auditorium, in Indian Hill, was opened Oct. 18, George Dasch conducting, with a program which included the Overture to "Euryanthe," Tchaikovsky's Fourth Symphony, Debussy's "Petite Suite," Grieg's "Letzter Frühling," Sibelius' "Valse Triste" and the Prélude to "Die Meistersinger."

The course, sponsored by an association gathered from Glencoe, Kenilworth, Wilmette and Winnetka, all North Shore Chicago suburbs, is one of the most interesting features of the suburban musical life in this vicinity. Prominent soloists will be heard at subsequent concerts. One of them, already engaged, is Leo Sowerby. Mr. Dasch's orchestra is augmented to forty-five players for this series.

KANKAKEE, ILL.—Carl Craven, tenor, and Ragnhild Holmquist, soprano, of Chicago, were heard in an interesting concert, at which scenes from "Romeo and Juliet" were sung in costume.

"George Mulfinger Scored an Unmistakable Success."

Chicago Tribune, October 18, 1926

G
E
O
R
G
E

MULFINGER

PIANIST

AFTER THREE YEARS OF SUCCESSFUL CONCERTIZING IN THE CAPITALS OF EUROPE, RETURNED TO AMERICA OCTOBER 1926 FOR A TRANS-CONTINENTAL TOUR OPENING IN CHICAGO AT STUDEBAKER THEATRE OCTOBER 17, 1926.

George Mulfinger, Chicagoan, made his first appearance as a professional pianist at the Studebaker and scored an unmistakable success. He has, as we say in musical circles, a lot, and it goes to essentials as well as externals. Of the latter there is an almost Chopinesque profile and a quite Paderewskian habit of stamping on floor and pedal to denote passionate emphasis, but of the former there is uncommon musical and pianistic ability, playing that is broad and clean at the same time, something definite to say that is worth saying and the power of saying it.

In the Beethoven Sonata, Opus 110, the Schumann "Humoreske," which is much too long except for an uncommon pianist, and that great Chopin Polonaise in F sharp minor, the one that has a mazurka in its midst, he displayed both mood and poise. He does not merely show promise; he is fulfilling it.

Chicago Tribune, Edward C. Moore, Oct. 18

Mr. Mulfinger is a musician of wide mental perspective, he has the developed technic permitting unrestrained personal expression, and the musical sincerity of the genuine artist . . . having judged from his fine playing of a Beethoven Sonata.

Chicago Evening American, Herman De Vries, Oct. 18

George Mulfinger in Piano Recital at the Studebaker

George Mulfinger is an excellent pianist. He has the equipment, brings a tone from the piano which is mellow in quality and capable of variety of coloring and his technique is clean and sure. There was a straightforward character in his playing that sounded genuine and he has poetry. The playing of the Chopin Nocturne was lovely; poetic without sentimentality and rhythmic freedom without distorted values.

Mr. Mulfinger is distinctly a pianist of gifts.

Chicago Evening Post, Karleton Hackett, Oct. 18



Mulfinger in Recital

George Mulfinger, a former Chicagoan, pianist, gave a piano recital at the Studebaker theater yesterday afternoon and in the course of it played the Beethoven Sonata, Opus 110, as one of his principal numbers. In this monumental work the young musician disclosed a serious musical manner, a technical equipment which is quite ample for the great works in the piano literature and an understanding for their interpretation.

He was heard later also in the "Humoreske" by Schumann, a set of the romantic German composer's pieces hardly known here, but they have the fanciful, salon style, short sketches in moods, and are as long as most of the bigger works of Schumann.

A certain lightness, an occasional quirk of humor, gave variety to this composition, though these days we prefer to have our humor expressed with quicker wit and with shorter means.

The pianist has qualities which are highly commendable both in musicianship and pianistic talent.

Chicago Daily News, Maurice Rosenfeld, Oct. 18

George Mulfinger, who has been studying with Emil Sauer in Vienna, celebrated his return to his native city with a piano program in the Studebaker. He has developed a fine technical command of his instrument, has caught something of his teacher's fascinating gift for tonal lightness and grace, has acquired a respect for Schumann which enables him to enjoy the tedious length of that master's "Humoresque," and has a flair for Chopin which goes well with the profile he presents to his audience and which strikingly resembles that of the great Franco-Pole.

Chicago Herald and Examiner, Glenn Willard Gunn, Oct. 18

"He Is Undoubtedly a Gifted Pianist. . . . He Has a Powerful Yet a Fluent Skill"

Mulfinger's talents enable him to reveal his composer's habits of musical structure. He measured their music out on his efficient and rather mellow keyboard, and marked it off with simplicity, modesty, a great variety of good nervous touch and with a quiet self-command.

Chicago Daily Journal, Eugene Stinson, Oct. 18

THE BALDWIN PIANO

Address c/o MUSICAL AMERICA—2114 STRAUS BLDG., CHICAGO

New York's Concerts and Recitals

[Continued from page 11]

which he did not succeed in illuminating with any saving fire, Mr. Reuter followed this with Schubert's posthumous Sonata in B Flat of which he gave a really beautiful performance disclosing not only a lovely, suave tone, but an ability almost to re-incarnate himself into something of the period of Schubert. It was a fine piece of work. A group of three works marked "New" by Tcherepnine, Edward Collins and Manuel Infante came next, "Ten Bagatelles" by the young Russian being the most interesting of the three.

The final group began with a March, a "Night Piece" and a Shimmy from Paul Hindemith's "Suite, 1922" about as dull a bit of composition as could be conceived. There used to be a rule in courses in public speaking to the effect that if your argument is poor, yell at your opponent. Mr. Hindemith does just this. Having little to say, he yells. Other numbers in the final group were a Scherzo by Griffes, a Swedish Folk-tune arranged by Gregor and Dohnanyi's Rhapsodie on the "Dies Irae."

The obvious appreciation of Mr. Reuter's audience was a proof of the quality of his performance. J. A. H.

Miss Maurel in Steinway

Barbara Maurel, mezzo-soprano, was applauded with enthusiasm by an audience that jammed Steinway Hall on the evening of Oct. 22. This talented singer has not appeared in New York recently and the quality of her work at this recital, makes that fact a matter for regret. Although she has been a familiar figure on the New York concert platform for some years, the reviewer had not had the previous good fortune to hear her.

Miss Maurel's voice is one which in a limited range has a beauty that is positively electrifying. Added to this, her production is good within that range, her legato excellent and her general musicianship apparently fine. Add to this a diction of amazing clarity in all the four languages in which she sang. But why, oh why, has not Miss Maurel gained command over her head voice which would have given her abilities that might be well-nigh unequalled! The judiciously selected songs, in spite of the artistry of their projection, became somewhat monotonous after a while through lack of climax. None-the-less, there are few concert singers who possess the rare beauty of quality that Miss Maurel has at her command. Her most satisfactory singing was done in her opening group, the aria of *Giulietta* from Handel's "Ottone," Salvatore Rosa's "Star Vicino" and Guarneri's "Caro e il Mio Bambin," this last delightfully given. Hugo Wolf's "Zur Ruh!" in the second group was impressive and even the silly (though popular) "Mausfallen Spruchlein" was made interesting. In the final group, "O, Let Me Dream" by Mortimer Brown proved a high spot.

The singer elected to announce her recital for nine o'clock and to delay some fifteen minutes in beginning after that. A most unwise move. Accompaniments were admirably played by Frederick Bristol. J. A. H.

Mieczyslaw Münz

Mieczyslaw Münz gave his annual recital in Carnegie Hall on the evening of Oct. 22. Mr. Münz knows his special gifts well, and three-fourths of his program was composed of music that is the epitome of his style.

He began with a Scarlatti group, playing Sonatas in D, E and C, and in B Minor and C Minor. It is not likely that New York will hear any more delightfully lacy playing than was accomplished by Mr. Münz in these old Italian pieces. The cardinal point of his technic is fleetness of fingers, and under this facility Scarlatti shone in all his brightness. A delicate, pellucid tone drops from this pianist's fingers, and it was so much the better for Scarlatti.

Mr. Münz is not impressed by such things as heroics, architectonics and dramatic feeling. So he made very little ado over Schumann's C Major Fantasy. It had not much of its buoyancy, and Mr. Münz tripped lightly over the surface, but with charming delicacy in delicate passages.

An inconsequential Menuet by Labunski, some Medtner "Fairy Tales" and a Fauré Impromptu in Mr. Münz' best style, as well as a Chopin Group, in

which the B Major Nocturne Op. 9, No. 3, was musically perfect, were others on his list. There were also encores. S. M.

Salvi Plays the Harp

Those who like harp music for its own sake were given a chance to hear an illustrious exponent when Alberto Salvi gave a recital of music for this instrument on the evening of Oct. 22 in the Town Hall. True, most of it had been written by other composers, for other instruments, but Mr. Salvi championed the harp's cause by exercising the right of the transcriber.

Whatever the limitations of the harp, Mr. Salvi himself is a musician of very high gifts. In addition, he is a technician of an unusual order. He plays arpeggios and scale passages with lightning clarity, and the tone that he gets from the plucked strings is fuller, more resonant, more mellow than one is accustomed to hear from the instrument.

Compositions of Bach, Handel, Paradisi, Debussy, Respighi and others were played in a manner that left no doubt that Mr. Salvi has more to say musically than can be delivered through the harp as a medium. In fact, the satisfaction he gives proves him still greater a musician.

He played one of his own compositions, "The Fountain," which employed the best resources of the instrument and showed them to their greatest advantage. E. H. F.

Beatrice Pinkham's First

The recital of Beatrice Pinkham, a young lady who essayed a fairly long program in Aeolian Hall on the evening of Oct. 22, began to totter on the tremors of stage fright, and two groups, from Bach to Chopin, had to be traversed before this debutante found herself on a sure pathway. Then, however, she was able to show herself the possessor of talent, a clean technic, and musical feeling.

Miss Pinkham attempted big things in Mendelssohn's "Variations Sérieuses," and negotiated many difficult places with something more than just success. Lighter things, such as "Guitarre" by Moszkowski and "Feux Follets" by Liszt, are better suited to her equipment. And these she played with fitting scintillation. E. H. F.

Nicholas and Hunter

The first of the criminally few two-piano recitals vouchsafed patrons of the art during a season was given in Town Hall on the afternoon of Oct. 23, by Hester Nichols and Albert Hunter, a new duo. These twain revealed many of the qualities of truly good ensemble—similarity of thought, tone and style, and feeling for the more delicate nuances as well as for the bigger effects possible with this combination.

While, admittedly, the two-piano literature is not unlimited in either quality or quantity, there exist works more worthy and more interesting than were embraced at this concert. Grieg was the most respectable composer on the list, represented by a lyric Romanze, Op. 51. A set of Sinding Variations were tuneful but inconsequential to a point beyond even the usual efforts of this composer. Familiar movements of Arensky Suites, without which no duo program is complete were well done and seemed as popular as ever. One of the best numbers of the afternoon was the Saint-Saëns "Danse Macabre," which, possibly, sounds to better advantage on two pianos than in any other form. W. S.

Donald Francis Tovey

Piano playing of a type toward which many are directed by their mentors, but which only too rarely is encountered on the concert platform, was that of Donald Francis Tovey in Aeolian Hall the afternoon of Oct. 23. For such a player the term "virtuoso" would ring a little false, yet his was an art which at its best escaped the limits of the professorial and was distinguished by something more than finish, facility and impeccable good taste. It carried its distinction modestly; emotion was manifested with an inner glow rather than with outward blare and struggle. This was intellectual playing, but imaginative and sensitive, and by no means to be dismissed as pedantic, though perhaps unfortunately the artist

has been known to Americans chiefly as one of the leading musical educators of the British Isles.

The Bach Prelude and Fugue in C Sharp Minor which began the program erred perhaps on the side of too complete an absorption in its edificious qualities, and here the coordination of the hands was not as faultless as it was later to be—in a technic otherwise as smooth and effortless as it was unostentatious. The Beethoven Sonata in A, Op. 101, took on a warmth in its later sections that had been to a degree lacking up to that point. But the most gratifying music of the afternoon was found in a group of four Brahms works—two of the Intermezzi, the B Minor Capriccio and the Rhapsodie in E Flat. There was here a grasp of material that transcended mere sufficiency of tone, technic and mood; there was made manifest a personality that counted for far more than a few technical slips in the Rhapsody. The Skriabin Fifth Sonata, for those who like it, was a further disclosure of solid and by no means unimpassioned achievement. Thereafter were several Debussy bibelots, excellently played, the Liszt transcription of "Isolde's Liebestod" and some supplementary numbers. The audience was an altogether friendly one. O. T.

Toscha Seidel Plays

Toscha Seidel, violinist, appeared in Carnegie Hall on the afternoon of Oct. 23. He began Schubert's A Major Duo for Violin and Piano somewhat roughly, but by the time he had reached the third movement he had warmed up to a full, resonant tone, which, except for an occasional suggestion of huskiness was characteristic of his performance of the entire program. This Andantino contains portions that find ready responses in Mr. Seidel's temperament, and he delivered the movement with a fine delicacy of feeling.

Greater maturity has infused more of balance into this violinist's interpretations than he has been wont to give evidence of in some previous appearances. There was little exaggeration in the Schubert Duo and the Mozart E Flat Concerto which followed.

A third group offered a goodly portion of the things that violinists seem to think can never be played threadbare. And, of course, Beethoven's Minuet and a Brahms "Hungarian" Dance were appropriate encores for the set. Yet some of these smaller things gave him ample opportunity to display a perfect staccato and spiccato.

Emanuel Bay was the accompanist, and he gave keenly responsive and musicianly support. S. M.

First Roosevelt Recital

Mary Garden, as far as song was concerned, broke her New York silence last week and lent the glamour of her personality to the first recital of the Roosevelt series. Géza de Kresz, a very able violinist, played first, but his audience shuffled inattentively until a slight, short-skirted figure bobbed her way on to the stage, bowed this way and that, and established herself as the personage of the afternoon. She sang songs by Fauré, Debussy, by Gretchaninoff, and Tosti, also the Habanera from "Carmen" and "Depuis le jour" from "Louise" for arias, and an assortment of optimistic ditties in English for encores. Assume that at times her voice was cloudy and at times very thin, that some tones were husky and some so negligible they were scarcely tones at all, and yet, by some indefinable reason, Fauré's "Berceaux," Debussy's "Beau Soir" and Tosti's "Serenata" were completely and wholly satisfactory. You might have wished for an orchestral background with its colors as varied as the colors in Miss Garden's voice, but it seems doubtful if anyone, no matter what her vocal equipment, could have more effectively created the atmosphere of those things she chose to sing. Miss Garden being Miss Garden, it seems probable that she sang her English encores with her fingers crossed. "Coming Through the Rye" was one of them, "For the Sake o' Somebody" and "At Dawning" worked their way in later. But her audience loved them, recalled her again and again. M. Jean Dansereau played her accompaniments.

Mr. de Kresz, a Hungarian living now in Toronto, a member of the Hart House String Quartet, played three groups—three Kreisler arrangements in the first, of Pugnani's Prelude and Allegro, of Martini's Andantino, of Tartini's Variations on a theme by Corelli and Tartini's

[Continued on page 28]

DAYTON WESTMINSTER CHOIR

SIXTY AMERICAN
MEN AND WOMEN

DIRECTOR

JOHN FINLEY WILLIAMSON

For All Data Address

M. H. HANSON

437 Fifth Ave. New York

The plaudits of press and public are encouraging in the highest degree.

"Let nobody and no nation reproach us with being a race of materialists and hopelessly absorbed go-getters when we can show an example of devotion and high ideals as is displayed by the Dayton Westminster Choir and its accomplished leader. It would be difficult to surpass the manifold lights and shades, the subtleties and pliancies of modulated tone which Mr. Williamson summons from his singers. . . ."—JAMES H. ROGERS in the *Cleveland Plain Dealer*, May, 1925.

"The existence of an undertaking like the Westminster Choir is of more importance to the spiritual and cultural development of America than all the talks and sterile plans of organization that are made under the pretext of education. If there were twenty associations led with the same purpose and thorough honesty in this country, I would feel perfectly safe as to the future of art in the United States."—From a letter of ERNEST BLOCH, written Nov. 12, 1925.

"... which for fervor and for beauty of tonal effects, for a kind of soaring delicacy and for haunting appeal has perhaps never been equaled by any interpretation given here."—*Baltimore Evening Sun*, Nov. 20, 1925.

"... breath-taking beauty of pianissimo notes and humming effects that rivaled in human tone beauty the wonderful work of Mr. Mengelberg's string instruments in the New York Philharmonic concert Tuesday. The portamentos into humming from actual words were indescribably beautiful."—HELEN FETTER, Washington, D. C., *Evening Star*, Nov. 19, 1925.

"There were refinement of style, splendid unison, and fine appreciation of tonal shading in the singing of the Dayton Westminster Choir at Mecca Temple last night."—*New York Evening Post*, Nov. 13, 1925.

And MR. HENDERSON writes in the *New York Sun*, Nov. 13, 1925:

"Their delivery was very impressive and the lofty spirit and dignity of purpose actuating their interpretations had as much to do with their success as the mere results of good vocal training. The choir, still very young as an organization, will gain, undoubtedly, in mellow tone and finesse as time goes on. Now, there was excellent balance, unanimity, clear English diction and fine expressive power to its credit in full measure."

Conductor Talks on Melody and Mountain Climbing

ASK Rudolph Ganz which is more thrilling—a precipice or a new composition. You'll find it not a pointless riddle at all, like the raven and the writing desk, for Mr. Ganz has had a goodly measure of each in his career, and the chances are he'll tell you that a precipice is more thrilling but less dangerous.

Mr. Ganz is just back from Europe, tanned, healthy, vigorous. He has been in Southern France, Northern Italy, near Lake Geneva, climbing mountains, motoring. In fact, he has motored some eight thousand miles in all since he left St. Louis last spring, driving himself, changing tires on dark, rainy nights, taking the bitter with the sweet. His mountain-climbing record is even more impressive. With Emil Blanchet, the Swiss composer, for companion, he has traversed no less than twelve mountain passes, on one occasion being on his feet for more than seventeen consecutive hours.

"That leaves only a few mountains of the 14,000-foot class I haven't done," he mentions it as casually as if running up an Alp could be an everyday occurrence.

At the Zurich Festival

But mountain-climbing has not absorbed Mr. Ganz's entire summer. In June he was an American delegate to the International Music Festival in Zurich.

"Surely," said Mr. Ganz, "it was a marvelous survey of the younger talents, but all that I heard there only went to establish more firmly my conviction that of the vast quantity of music that is being written today little will last. For you can fool the ear and the eye, but you cannot fool the human heart and it is the melodic feeling alone that can win lasting appreciation."

"Many large and noisy pieces were played this year at the Zurich Festival. But to me the most interesting were five little piano pieces by Anton von Webern, fragile things of the softest tints. They were very lovely, the longest of them just thirty-two bars, the shortest eight. The one I remembered best portrayed a mood in an Alpine landscape. There was the sound of soft bells and very few notes. Yes, the loud pieces won very soft applause this year. The audience was saving its enthusiasm for the soft delicate things. That is what we need—softer tints. People are satu-

Rudolph Ganz Mixes Music and Sport in European Holiday— The Zurich Festival and Moderns There—Novelties Slated for St. Louis Symphony



Rudolph Ganz with His Father, Rudolf, Snapped This Summer in Europe

rated with the noise-making of the modern orchestra."

Honegger was at the Zurich Festival, simple, unassuming, wearing the same trousers he wore the summer before.

"Honegger," says Mr. Ganz, "is not understood here. He is really one of the most gifted men of our day. It is unfortunate that his 'Pacific 231' was the first thing we came to know. It has created a wrong impression, played as an orchestral stunt, whereas it really is rich in melodic ideas. We know 'Le Roi David,' too, of course. That was played at the Festival this summer. But that's very early Honegger. We have no idea, really, of the man's capabilities."

St. Louis Plans

Mr. Ganz plans a very heavy schedule with the St. Louis Symphony. He will conduct sixty-five concerts in twenty weeks, fifteen pairs, twenty pop concerts and three series of children's concerts.

reach a suitable age. The new movement is being enthusiastically received here. The largest choir organ organized in Iowa is located here, the Lamoni-Graceland Oratorio Society; the Graceland-Lamoni Orchestra; a high school band, orchestra, mandolin club; the A Cappella Chorus, which has given many concerts throughout the State; and a number of smaller choruses and quartets.

BELLE CALDWELL

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Music Kindergarten Founded in Iowan Town

LAMONI, IOWA, Oct. 23.—A recent movement in keeping with musical progress in this town of 1700 population is the establishment of a music kindergarten. Here the younger children of the town will be taught the fundamentals of music, just as they are taught in any kindergarten, through the use of charts, games, and other methods. This will prepare them to enter the musical field with a good foundation when they

the audience. The last group was well varied—"In the Silent Night" by Rachmaninoff, an arrangement by Reddick of a Negro spiritual, "Travelin' to de Graves," serving a nice contrast to his last, "Song of the Flea" by Moussorgsky. For encore Mr. Tibbett gave a very colorful interpretation of Speak's "Road to Mandalay."

Mr. Spalding's groups were equally well arranged and performed. The three movements of a Tartini concert opened the program and then four violin gems following—one, "Pastoral Gentile," edited by Samuel R. Gaines of Columbus. His last group opened with Chopin's Nocturne in G, and for encore he played Schubert's "Ave Maria."

R. B.

DES MOINES HEARS TALLEY

Soprano Sings to Audience of 5300 in Iowan City's Coliseum

DES MOINES, IOWA, Oct. 23.—Marion Talley, soprano of the Metropolitan, opened the musical season on Oct. 16 in the Coliseum and was heard by an audience of 5300, the largest ever gathered together for a concert in the city of Des Moines.

Miss Talley was rapturously applauded for her singing of the arias which have made her famous. Among her many encores the little sacred song, "No Night There," seemed to be the favorite.

She was ably assisted by Maximilian Rose, violinist, and Emil Polak, pianist. The local manager was George F. Ogden.

HOLMES COWPER.

Sidney and Louise Homer Honored in Los Angeles

LOS ANGELES, Oct. 16.—Louise Homer and Sidney Homer were guests of honor at a reception given by the Three Arts Club on the afternoon of Oct. 10. A short musical program, arranged by Margaret Goetz, founder of the Club and in charge of the music department, included a sextet from "The Barber of Seville" and several songs by Mr. Homer, sung by Percy Riker, bass.

H. D. C.



CLARA LARSEN

Eminent Pianist and Teacher

WRITES OF THE

Mason & Hamlin

PIANOFORTE

"There is an almost ethereal loveliness about the Mason & Hamlin Pianoforte in its singing moments. Its sensitive mechanism makes it responsive to a pianist's every mood, and places at his command a variety of startlingly beautiful tonal color effects, grading from a vividly brilliant fortissimo to the most delicate pianissimo. It is a privilege and a joy to play this superb instrument."

CLARA LARSEN

NEW YORK SCHOOL of TYMPANI PLAYING

KARL GLASSMAN, Director

3562-B 91st Street, Jackson Heights, N. Y.

Offers

A Course of Instruction in Tympani Playing by Correspondence

Fundamentals

Tuning

Routine

Under the direction of the author,

Karl Glassman, Tympanist of the

New York Symphony Orchestra, Walter Damrosch, Conductor

Circular on request



RUTH

BRETON

Violinist



CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
NEW YORK

Packard Building
PHILADELPHIA

MUSICAL LIFE OF PEORIA IN HANDS OF LARGE CLUB

Under Its Auspices Many Artists Are Engaged, Scholarships Are Offered Opera to Return This Season

PEORIA, ILL., Oct. 23.—Once more the Amateur Musical Club, of 1800 members, under the leadership of Mrs. L. B. Bird, acting president, largely directs the musical affairs for the current season. Besides its usual members' recitals, presenting the best musical talent of the city throughout the year, the Club is noted for its fine artists recitals. Opening on Nov. 11, with the Russian Symphonic Choir, the list includes Cecilia Hansen, violinist; Alexander Brailowsky, pianist; the London String Quartet, and Mary Lewis, American soprano.

An innovation this year is the establishment of the Musical Teas for the purpose of more friendly contact among the large membership; and a cause of great pride is the Philharmonic Choral Club, the Club's chorus, under direction of Kenneth Stead—an organization in itself, with its own officers, composed of forty women's voices. The Chorus is doing very excellent work, artistically, and is planning to attend the Biennial Convention of the National Federation of Music Clubs, en masse, at Chicago next April.

Scholarships given yearly to young student musicians in voice, piano and other instruments, have been increased to \$200, and the Philanthropic department leaves no stone unturned to bring music to all the shut-ins of the city. Of great import in the city's musical life is the work being done by the large student department, under Mrs. Anna L. Smiley's direction, which is studying many forms of music and opera, giving commendable programs for itself, and holding open meetings for the public.

In addition, Peoria is to enjoy three performances of grand opera, in the early fall, given by the Manhattan Opera Company, of New York, in the Majestic Theater. The operas will include "Madama Butterfly," with Tamaki Miura singing the title-role; "Pagliacci," with Orville Harrold and the Pavley-Oukrainsky ballet, and "Rigoletto." In the absence of a suitable auditorium of late years, the musical forces of the city have regrettably refrained from bringing opera here, and great appreciation is expressed to the management of the Theater for filling the need in this way.

Another attraction to be featured soon is an appearance of the U. S. Marine Band, brought by the members of the Elks' Lodge. Plans are being made to celebrate Music Week in fitting fashion in the spring.

The continuance of Sunday afternoon concerts, as Twilight Musicales, by the Bradley Conservatory of Bradley Polytechnic Institute, of which T. Calvin Ruiggenberg is the new musical director, brings pleasure, as these musicales are much enjoyed by crowded houses twice a month. And, at all times, the work in the music classes of the Music Settlement School—new a year ago—proves its benefit to the neighborhood and community, and is growing constantly, with the hope soon of having classes in all instruments, choruses, and bands and orchestras. H. H. M.

Braslau Charms Waterloo Audience

WATERLOO, IOWA, Oct. 23.—Sophie Braslau, contralto, gave a concert in the Plaza Theater on Oct. 19, before an audience that was charmed with her singing and appreciative of the long and varied program. One of the most enjoyed numbers was Moussorgsky's "Dneiperleid." Other numbers that were especially charming were Beethoven's "Nature's Adoration"; "Bird of Love Divine," by Haydn-Wood, Dubois's "Tarantelle," Chabrier's "L'Heureuse," and Purcell-Mocat's "There's Not a Swain on the Plain." The accompanist, Louise Linder, was cordially received, as Waterloo was formally her home. B. C.

STAMFORD, CONN., Oct. 23.—A large audience attended a piano recital by Lony Warinka Lyman, in the Woman's Club Auditorium on Oct. 18.

Austin's Amateur Choral Club Again to Present Visiting Artists' Events



Photo by the Elliotts

Left, Mrs. J. W. Morris, Who Recently Resigned the Post of Director in the Amateur Choral Club, Which She Founded and Led Since 1917. Right, Lester C. Brenizer, Who Succeeds Mrs. Morris as Director of This Club

AUSTIN, TEX., Oct. 16.—The return of the city's musicians from vacations spent in rest and study, and the opening of the University of Texas, have given impetus to a new musical season in Austin. The several conservatories and private studios have recommended their work with prospects for capacity classes.

Mrs. J. W. Morris has resigned as director of the Amateur Choral Club. Lester C. Brenizer, once a pupil of Mrs. Morris and now among the leading voice teachers of the city, will succeed Mrs. Morris. The latter will devote her time entirely to her private classes.

The Amateur Choral Club owes its beginning to Mrs. Morris, who formed it from among her pupils in 1917. A year later the membership was opened to all the women singers of the city, and in 1919 the club assumed the function of sponsoring the worth-while music heard in Austin each winter. This was done with the creation of an advisory board and the election of Mrs. Joe F. James as president of the club. Mrs. Morris has held the position of director of the chorus until the present time.

Among the organizations and artists coming to Austin this year under the auspices of the Amateur Choral Club are the Tipica Orchestra, Will Rogers with the De Reszke Singers, Ernestine Schumann Heink, Elsie Janis with Carolina Lazzari and co-artists, Robert Steele, Lauri and Dorothy Kennedy, and Mischa Levitzky.

Changes in Conservatory

The University Conservatory of Music opened its second season with several changes in the personnel of the faculty. Director Frank L. Reed has succeeded Adolph Ruzicka as head of the piano department, while Margaret Downie is the new head of violin in the place held last year by Raoul Berger. Mrs. W. J. Sechrest is now directing the division of juvenile piano, and a department of harp has been added under Maudetta Martin Joseph. Ralph Leo continues as head of

the voice section, and the remainder of the faculty is practically as last year.

The Associated Studios are in new quarters opposite the university. Lester Brenizer combines with Anita Storrs Gaedcke and Miriam Gordon Landrum, instructors in violin and piano, respectively, in this alliance.

The Austin Conservatory, under Lillian Reese, and the Texas Conservatory, under William Rudolph, have reopened, and the leading independent teachers of the city are again active.

Eugenia Limberg, a graduate of Austin High School last June, has won a scholarship in violin at Bush Conservatory under Czerwonsky.

NEW BATTLE CREEK SCHOOL BEGINS WITH FULL FACULTY

Backed by J. H. Kellogg—Concert Course, Already Started, Will Bring Interesting Artists to City

BATTLE CREEK, MICH., Oct. 23.—Great interest has been shown here in the newly established Music School of the Battle Creek College, which, like the College itself, is backed by Dr. J. H. Kellogg. The Music House, situated opposite the Sanitarium, contains well equipped studios, and although the school is yet in its infancy, it is expected here to develop rapidly along unusually interesting lines.

The piano department is headed by Carolyn Willard, the well known Chicago pianist, whose two assistants, Mrs. Donna Fielder and Mrs. Charles Cronk, have been trained by their principal. Harlan W. Cleaveland, who has trained under Herman Devries and Herbert Witherspoon, heads the voice department and has formed men's and women's glee clubs. Violin is taught by Mrs. Hope Hardy Birbeck, well known to Chautauqua and Lyceum audiences, and Cora L. Hoppough, formerly Dean of the Olivet College Conservatory, heads the department of theory.

A concert course has already been launched, Emily Barrett, of Williams Bay, Wis., a pupil of Miss Willard, having played Sept. 27. Miss Willard and Mr. Cleaveland will appear in joint recital Nov. 1 for the benefit of the piano and voice scholarship funds. Richard Gaw, of Sherwood, Mich., will play Nov. 8. Helen Wright, of Sturgis, Mich., a pupil of Miss Willard, played from Radio Station WKBP, in this city, Oct. 12.

Andreina Materassi Will Make Chicago Début

CHICAGO, Oct. 23.—Andreina Materassi, Italian pianist, will give her first Chicago recital in the Fine Arts Recital Hall, Nov. 17.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

VOCAL COACH

Some of those who have and are now coaching with Mr. Hageman are:

Frances Aida, Paul Althouse, Lucretia Berl, Sophie Braslau, Inez Barbour, Anna Case, Julia Clausen, Emmy Destinn, Claire Dux, Olive Fremstad, Geraldine Farrar, Amparito Farrar, Lucy Gates, Thelma Given, Jeannette Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Maria Ivogun, Mary Kent, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Masson, Luella Melius, Marie Morrissey, Margaret Ober, Irene Pavloska, Marie Rapold, Rosa Raisa, Hondo Thorpe, Maria Van Dresser, Pasquale Amato, Lucia Betta, Alessandro Bonci, Rafael Diaz, Orville Harrold, William Wade Hinshaw, Herman Jadowkar, Riccardo Martini, Giovanni Martinelli, Reinold Wernersath, Basili Ruyssdal, Antonio Scotti, Johannes Sembach, etc.

When Mr. Hageman's opinion of the talent and ability of a student artist merits it, he will make every effort to assist them in securing engagements through his contact with the numerous operatic organizations and concert managers without infringing in any way upon the rights of managers and agencies.



Photo by G. M. Kessler

RICHARD

HAGEMAN

Conductor

ACCOMPANIST

Mr. Hageman has accompanied the following artists:

Frances Aida, Lucretia Berl, Sophie Braslau, Inez Barbour, Anna Case, Julia Clausen, Emmy Destinn, Claire Dux, Lois Ewell, Olive Fremstad, Anna Fitziu, Geraldine Farrar, Amparito Farrar, Lucy Gates, Thelma Given, Jeannette Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Maria Ivogun, Mary Kent, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Luella Melius, Greta Masson, Claudia Muzio, Nina Mergana, Hara Onuki, Rosa Raisa, Marie Rapold, Lenora Sparkes, Marie Sundelius, Evelyn Scott, Mary Van Dresser, Pasquale Amato, Lucia Betta, Pablo Casals, Giulio Crimi, Rafael Diaz, Mischa Elman, William Wade Hinshaw, Orville Harrold, Herman Jadowkar, Jan Kubelik, Fritz Kreisler, Morgan Kingdon, Riccardo Martini, Jose Mardones, Giovanni Martinelli, Joseph Schwarz, Albert Spalding, Antonio Scotti, Efrem Zimbalist, and Renato Zanelli, etc.

**SPECIAL
TEACHERS'
COURSE**

Metropolitan Opera House 13 Years
Ravinia Park Opera Co.
Society American Singers

Chicago Civic Opera Co.
Fairmount Park Symphony
Los Angeles Grand Opera Co.

For Lessons and Appointments Apply to
Mrs. C. Van Keuren, Secretary, 257 W. 86th St., New York City
Endicott 1995

T
H
E

BRAHMS QUARTETTE

Vocal Chamber Music

Address: NATIONAL MUSIC LEAGUE, 113 W. 57th St., N. Y. C.

Sopranos:

CLARIBEL BANKS
NADINE COX

Contraltos:

NANCY HITCH
ELINOR MARKEY

ALEXANDER

KELBERINE Pianist

MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers
MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York.

MILTON WEIL - - - Editor

RAY C. B. BROWN, Managing Editor

OSCAR THOMPSON, Associate Editor

CHICAGO OFFICE: Suite 2114 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone Hancock 0796. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.

CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd.

PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

ST. LOUIS, MO.: Susan L. Cost, 5533A Cabanne Ave. Phone Forest 6656.

DETROIT, MICH.: Mabel J. McDonough Furney, 619 Webb Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

MILWAUKEE, WIS.: C. O. Skinrod, "The Journal."

MINNEAPOLIS, MINN.: H. K. Zuppinger, 709 Second Ave. South.

ST. PAUL, MINN.: Mrs. Warren Briggs, 711 Portland Ave.

KANSAS CITY, MO.: Blanche Lederman, The Geha, 608 East Armour Blvd.

KANSAS CITY, KANS.: Frederick A. Cooke, 1002 Central Ave.

ATLANTA, GA.: H. Knox Spain, Metropolitan Theater.

PITTSBURGH, PA.: William E. Benswanger, 908 Diamond Bank Bldg.

SAN FRANCISCO, CAL.: Marjory M. Fisher, Hotel Fairmont.

LOS ANGELES, CAL.: Hal Davidson Crain, 313 N. Rampart Blvd.

SEATTLE, WASH.: David Scheetz Craig, 214 Securities Bldg.

WASHINGTON, D. C.: Mrs. Dorothy DeMuth Watson, 1112 Fairmont St.

BROOKLYN: Arthur F. Allie, 52 Garden Place.

HAVANA, CUBA: Caridad Benitez, B no. 250 altos. Vedado.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedras.

LONDON: Musical News Syndicate, 24 Berners St., W. 1.

PARIS: "Le Courrier Musical," 32 Rue Tronchet.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

VIENNA: Dr. Paul Stefan, 7 Hammerling Platz.

DELBERT L. LOOMIS - General Manager

JOHN F. MAJESKI - Business Manager

MAURICE B. SWAAB - Advertising Manager

Telephone 0820, 0821, 0822, 0823 Murray Hill
 (Private Branch Exchange Connecting All Departments.)
 Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)
 For the United States, per annum.....\$4.00
 For Canada.....5.00
 For all other foreign countries.....5.00
 Price per copy......15
 In foreign countries......15

All the material in these columns is protected by copyright, but any publication may reproduce any part thereof without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, OCTOBER 30, 1926

A DEFINITION OF MUSIC

MANY as the attempts have been to define music, there is always room for new endeavors, for the tonal art is multiple in its aspects. The latest definition is that of W. J. Turner in "Orpheus or the Music of the Future," one of the interesting little books in the "Today and Tomorrow Series" published by E. P. Dutton and Company.

"The world about us," writes Mr. Turner, "seems to be material, but exists in rhythm. It is a living world, and it is kept alive by a spiritual force which we can best describe as love. All art is the imagination of love, and music is the imagination of love in sound."

"If music is not the imagination of love, if it is not a spiritual act, what is it? The commonsense reply will be that it is an ordered arrangement of sounds. But two words of this definition beg the question. What is meant by 'ordered,' and what by 'arrangement'? Order and arrangement imply meaning and significance. Can we have an order that is an end in itself, is intrinsically satisfying, or beautiful, or stimulating? But to whom? To man. But take away love from man and what is he? What is left is meaningless, even indescribable, for in love all things exist and have their being."

"Music is what man imagines of his life, and his life is love. There are as many kinds of love as there are many kinds of life, and it is possible that they may not all be imaginable in sound. I say it is possible, I do not say it is probable. We do not know at present, and indeed we shall know only when the common instinct of mankind has aban-

doned sound as a means of expression. And that may happen. There may be no unending future of music, only a limited future."

"Music is the most concrete and physical of all the arts as it is probably the earliest and most primitive. Whether at the other end of the scale there is a limit to music's power of expression, no one can say. It is only possible at this stage in the history of mankind to affirm that up till now the highest, most spiritual powers of the human mind have been able to find expression in music. There is nothing in the world's finest literature that surpasses what we may find in the world's best music. But it will not surprise us to find ourselves limited to the work of a very few composers when we ask for music that is as highly organized as the finest poetry."

COMPOSER AND AUDITOR

WHEN considering the essential nature of a composition, we have to take into account the relation of the composer to his product as well as the effect of the music upon the auditor. The composer, expressing ideas and emotions, wishes to produce certain definite intellectual and emotional effects on the mind of the auditor. Assuming that the perfect master of expression and the perfect auditor were brought together through the medium of a perfect performance, the communication should be ideally made. But there is often failure on one side or the other.

Inasmuch as music is written to be heard and to set up certain reactions in those who hear it, the composer's original intentions are of less importance than the effects actually registered on an audience. If the composer is a master of his technique and has made complete use of his skill, and if the impression of his music on an audience is not in accord with his intentions, the fault must lie in the auditors who fail for some reason to grasp the meaning. If the auditors are ideally sensitive and receptive, and yet do not respond to the music in the way that the composer intended, he is the one at fault.

We ordinarily speak of music as a language of emotions, implying thereby that the composer's personal emotions are transmitted directly to the auditor. This direct transmission may sometimes occur, but it is not invariably the case. The possibility of a change in emotional quality was pointed out recently by B. H. Haggin in an article published in *The Nation*:

"The composer's emotions are the impetus behind his writing, not the content of the music when written; and the listener, therefore, when he apprehends the content, does not thereby penetrate to the impetus. His own emotions as he listens are certainly not those of the composer as he wrote; nor are they, any more than the composer's, the emotions delineated by the music. For, as the composer's emotions are only an impetus, so the listener's are only a result; in any case, then, as a quantity which depends on and varies with him, the listener's response may be quite irrelevant or inappropriate to what he has heard; and if he starts with emotions—such as are implied in the term 'emotional sensitiveness'—there is no telling what he will end with; it may even be a totally different piece of music. Instead, then, of penetrating to the truth behind the art, emotional sensitiveness only obscures music with personal associations that are obviously beyond enumeration or definition."

The apprehension of music is not, however, accomplished solely through "emotional sensitiveness"; there are intellectual and spiritual factors involved. Music is best understood by the auditor through intuition—a compound of emotion, intellect and spiritual divination. It is possible for an auditor to subordinate purely emotional reactions and personal associations to such a degree that he can apprehend the composer's intention and discover the original emotions and ideas that gave impetus to the writing. This kind of intuitive apprehension may be rare and may function only under certain favorable conditions, but its existence can be definitely proved.

While music has an objective form, its essential nature is subjective. Its significance abides solely in mental states—the intentions of the composer and the impressions of the auditor. Its manner of expression is different from the manners of other arts. A musical note or phrase does not represent an idea or an emotion in the same way that a word or a verbal phrase does. Musical sentiment is unique in its character. After a composer has written a work, he may give a verbal explanation

of its meaning, but this explanation is inadequate and serves at best merely to supply hints to the auditor.

The principal reason why there are misunderstandings between composer and auditor is that the former thinks musically and the latter thinks in part musically and in part verbally. The composer expresses himself in music because he cannot present his ideas and feelings in any other way. The average auditor, who is not in the habit of expressing himself musically, is in much the same position as one who is able to read a foreign language but cannot speak it.

Personalities



Singers at Maine Festival

Pilgrims at the Maine Music Festival, in Portland, had the pleasure, many of them, of hearing Beniamino Gigli for the first time, yet with others, Mr. Gigli's appearance was reminiscent of former pleasurable occasions. Another Metropolitan artist who was received with enthusiasm was Marion Telva. She and Mr. Gigli are shown in the center of the above group, which was snapped on Oct. 4 at the Festival. William R. Chapman, conductor of the Festival Chorus, is at the extreme left, and Mrs. Chapman is on the other side of Mr. Gigli.

Cahier—Mme. Charles Cahier was among those who contributed to the entertainment of Queen Marie when she was visiting in New York. Mme. Cahier sang before the royal party in the Capitol Theater on Oct. 23, at 10.30 a. m.

Danise—His Majesty the King of Italy has bestowed upon Giuseppe Danise an honor that is given to few. The Metropolitan baritone now has the decoration of Grande Officiere, which is the highest to be conferred by the Italian Crown.

Maier—Not by any means does Guy Maier let his share of the glory in Maier-Pattison fame absorb all his attention. Having made many arrangements for the two-piano combination, Mr. Maier now launches into composition. He has just written a song for mezzo-soprano or baritone, called "Reflections."

Lewis—Mary Lewis began her season by singing for the 1500 members of the Mutual Welfare League at Auburn Prison, Auburn, N. Y. A letter of thanks later expressed the pleasure of the prisoners, who said she had given them an inspiration they would not soon forget. The evening of that same day Miss Lewis officially began her season's tour with a concert in Auburn.

Kochanski—Paul Kochanski has refused an offer of \$45,000 for his famous "Spanish" Stradivarius violin, proffered him by a Paris art connoisseur, declining to sell his instrument to an art collector at any price. Though Mr. Kochanski says his Strad is "worth its weight in gold to him," his chief reason for refusing these offers was that the violin would remain untouched in a glass box and be allowed to deteriorate.

Verbrugghen—Henri Verbrugghen, conductor of the Minneapolis Symphony, has proved that music is one of the few things that do mix with politics. He was recently elected honorary mayor of Pequot, Minn. Mr. Verbrugghen happened to be present at a dinner for a near-by music colony who had furnished music for the Crow County Fair. He was asked to speak, and expressed his regret that he was not a member of the colony. Whereupon a state legislator arose and nominated him for honorary mayor of the town. Mr. Verbrugghen seconded, and was elected unanimously!

Fischer—For professional reasons, as well as consideration for her personal appearance, Sarah Fischer, Canadian soprano, draws the line on bobbed hair. "It is such a joy not to have to wear a wig in 'Mignon'!" she is reported to have said in Paris a few days before she was to appear in the name part of Thomas' favorite at the Opéra-Comique. Miss Fischer believes that her wealth of dark brown hair is as essential to her portrayal of the character as are her own hands. Thus she removes her art from the artificial by one more step. Following her appearance in Paris, she was booked for a short period in London, where she made her début six years ago.

Point and Counterpoint

By Cantus Firmus, Jr.

Let's Loudly Cheer! A Real Queen's Here

RUMANIA'S Queen we all have seen. Her countenance is cheery, quite different from our opera queens with faces sad and teary. The latter kind, we mostly find, wear crowns and lead processions; but Queen Marie sports Paris hats and smiles at our obsessions. The ladies who in opera grand drink poison and die singing we like far less than Queen Marie, who joy to all is bringing. With perfect ease she crosses seas and lands fresh as a daisy, while King Mark's wife sails into strife and drives poor Tristan crazy. The Queen of Night may be all right when only singing's called for; but Queen Marie, we plainly see, is capable of much more.

Hérodiade groused and grew mad because of criticism; for Queen Marie, on the other hand, all comment is a prism from which dart rays, in various ways, of praise and praise and praise.

G. Meyerbeer's Queen has often been rewarded with claque clapping; but she must to her laurels look or be caught weakly napping. The queens of "Sheba" and "Coq d'Or" may do for Mr. Korsakoff or for a score that makes us snore, but all must take their hats off to royal guest on whom is pressed the homage of our nation, which welcomes her with all the whirr due to a rich relation.

No more salaam we La Pique Dame, she is a bit too shady. Our hearts gyrate, as sure as fate, to living, royal lady. Jules Massenet has had his say with Egypt's spicy daughter. Agree? Not we! As these things be we don't feel that we oughter.

'Tis thus we cry "Stage queens good-bye. You're worthy, but inferior. Far lovelier still is she who will remain in paths exterior. Your loves, your woes, your plump heroes are all, at best, but acting. A queen who's real gives us a deal much squarer; let this fact ring loud and clear while she is here, we're bored with stale libretti. We'd rather much dispense with such and riot in confetti."

If a Piano's "Too High"

A PRIMA DONNA who insisted upon her piano being tuned at a certain pitch visited a small town for a concert. Neglecting to try the piano before the concert began, she was horrified to find, at the beginning of her first song, that the pitch was, for her, uncomfortably high. Fearing, therefore, that her singing would not sound as well, she stepped to the footlights after a few numbers and explained the situation to the audience, concluding with this remark: "These arias of mine are already very difficult, and when the piano is as high as this one, the task becomes almost impossible."

Impressed by the diva's personal charm, and consequently distressed by her plight, one of the ushers rushed around to the local manager and exclaimed: "Say, old man, if this piano

is too high for Madame X it wouldn't take three or four of us long to switch it down off the stage for her."

A Feat in Vocalization

CRITICISM in the sticks probably reached its apex when, in reviewing a song recital, a critic wrote about "the full and tender chords which fell from the singer's lips."

The Right Treatment

"YOU should do something with your voice," gushed a polite lady to an amateur singer who had "obliged" with a song or two at a party.

"You mean," butted in a frank friend, "that he should do something to it."

Domestic Candor

"DO you sing?" asked a dinner guest of her host, whom she suspected of having vocal aspirations.

"No! No!" cried the hostess quickly and in obvious alarm, "my husband doesn't sing at all."

The Progress of Science

THE music teacher insisted that the pupil should play the scales after the rest of the lesson.

"But," protested the pupil, "you told me only two months ago to play them first."

"Yes," replied the teacher. "Just see how fast the science of music teaching is advancing." D. F. K.

The Tenor of Their Ways

SAYS Punch, of London: "The discovery of a Lancashire tenor who can sing three notes at once is the more remarkable in view of the number of tenors who can't even sing one note at once."

Cause and Effect

"ISN'T that a new piece?"
"Oh, no! The piano has just been tuned."—Christian Science Monitor.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Philharmonic Conductors

Question Box Editor:

Who were the conductors of the New York Philharmonic during the season of 1905-1906? J. T.

Montclair, N. J., Oct. 23, 1926.

Willem Mengelberg, Victor Herbert, Max Fiedler, Wassily Safonoff, Ernst Kunwald and Fritz Steinbach.

???

Defining the Shake

Question Box Editor:

Please tell me if a "shake" in singing is the same thing as a tremolo? T. L. B.

Washington, Oct. 15, 1926.

No. The term "shake" is used as a

synonym for the trill, and has no proper relation to a tremulous note.

???

Song in "Hoffmann"

Question Box Editor:

Why is the aria sung by Dappertutto in "The Tales of Hoffman" called the "Mirror Song" when it has, apparently, nothing to do with a mirror? F. T. R.

Evanston, Ill., Oct. 21, 1926.

"Dappertutto" sings the aria to a diamond in a ring with which he buys from "Giulietta" the reflection of "Schlemihl," in the mirror. The song probably gets its name from the fact that he likens the diamond to "un mirror où se prend l'ouïe," a reference somewhat obscure in this country and this day, but

The Stieff Concert Grand

the inspiration of the Artist

FOR EIGHTY-TWO YEARS
AMERICA'S FOREMOST
INSTRUMENT

Chas. M. Stieff, Inc.

STIEFF HALL
BALTIMORE



there were formerly revolving mirrors which were used to fascinate and capture larks.

???

Verdi's Requiem

Question Box Editor:

Is it true that the music of Verdi's Requiem was originally written for another work and was later adapted by the composer? GEORGE DELVILLE.

New York City, Oct. 23, 1926.

Not altogether. The "Libera Me" was part of a Requiem composed in memory of Rossini. Rossini had suggested that prominent Italian composers should collaborate on a mass to be performed in the Cathedral at Bologna every hundredth year on the anniversary of Rossini's death and nowhere else and on no other occasion. The thirteen numbers were distributed and several were sent in, but the diverse styles and different degrees of merit detracted so greatly from the effect that the matter was dropped and the finished numbers returned to their composers. Ricci and Petrella were the only two whose names are still familiar in any degree, outside of Verdi. The "Libera Me," however, was so fine, that Verdi was persuaded to complete the Mass. Shortly after this Alessandro Manzoni, the poet-patriot, died in Milan and the Mass was finally completed in his honor.

???

Mendelssohn and Tenors

Question Box Editor:

I have heard it said that Mendelssohn never wrote a really fine aria for tenor in any of his oratorios. Is this true? Cincinnati, Oct. 22, 1926. K. H.

It is certainly true that none of Mendelssohn's tenor arias can approximate

the beauty and grandeur of "Hear My Prayer," "Hear Ye, Israel" or "It is Enough" and "Lord God of Abraham," not to mention "But the Lord is Mindful." Many persons, however, enjoy "If With All Your Hearts" and "Be Thou Faithful Unto Death." After all, however, this is purely a matter of taste.

???

"Louise" Premiere

Question Box Editor:

Please give the date of the American premiere of Charpentier's "Louise" and the name of the principal artists.

Brooklyn, Oct. 24, 1926. V. T. V.

"Louise" had its first American performance at the Manhattan Opera House under Oscar Hammerstein on Jan. 3, 1908. Mary Garden sang the title-role, Charles Dalmores was "Julian," Bressler-Gianoli the "Mother," Charles Gilbert the "Father," and Alice Zeppilli, "Irma." Cleofonte Campanini conducted. The only member of the cast now singing in New York is Vincenzo Reschiglian.

Bush & Lane

"THE HOUSE OF GRANDS"

Concert, Parlor and Small Grands

Period and Modern Designs

Exclusive Manufacturers of the

Grand in Upright Form

Reproducing and Player-Pianos

Waltz-Mignon, Licenses, and Cecilian

Bush & Lane Piano Company

Holland, Michigan

Write for Art Catalog

MEHLIN

PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warehouses, 509 Fifth Ave. New York

Send for illustrated Art Catalogue

WEAVER PIANOS

An Artistic Triumph
WEAVER PIANO COMPANY, York, Pa.

DALLAS MUSICIANS FETE DUNNING SYSTEM FOUNDER

Receptions and Other Functions Are
Given by Musical Folk of Texas in
Visitor's Honor

DALLAS, TEX., Oct. 23.—Mrs. Carre Louise Dunning, of New York, has been a fêted guest in Dallas during her recent visit. A luncheon was given in the blue room of the Y. W. C. A. with about one hundred guests present. Mrs. Oscar Busby was toastmistress. Speeches complimentary to Mrs. Dunning and her work were made by J. Wesley Hubbell, president of the Dallas Music Teachers' Association; E. G. Council of the *Music Trades*; Myrtle McKay, president of the National Association of Dunning Teachers, and Mrs. Earle D. Behrends, president of the Dallas Federation of Music Clubs. Mrs. Dunning responded. Henry La Bonte sang a group of songs, accompanied by Harriet Bacon MacDonald.

On Thursday afternoon a reception was given by the College of Music and Arts on Gaston Avenue. Mrs. Wesley Porter Mason and Mrs. Harry Gharis, assisted by Miss McKay and Mrs. Dunning, received several hundred guests.

On Friday evening a reception was held at the home of Mr. and Mrs. Wesley Porter Mason, at which musicians and music-lovers of Dallas were guests.

On Saturday morning several thousand children and many grown-ups were the guests of the Dallas Dunning Teachers at the Palace Theater, when a moving picture showing the progress of music was shown. On the platform, and introduced to the audience, were: Mrs. Cora E. Behrends, teacher of music; Mrs. R. T. Skiles, past president of the Texas Federation of Music Clubs; Mrs. Earle D. Behrends, president of the Dallas Federation of Music Clubs; Miss McKay, president of the National Federation of Dunning Teachers, and Mrs. Dunning. Mrs. Mason, president of the Dallas Dunning Teachers' Association, made the introductions.

Among the out-of-town visitors and Dunning Teachers were: Mrs. Josephine Wissman, Oklahoma City, Okla.; Mrs. Stella Seymour, State president; Mrs. Brownie Munroe, secretary, Denton, Tex.; Allie Barcus, Mrs. Clint Taylor and Mrs. John F. Lyons, Fort Worth, Tex.; Mrs. R. T. Harris and Mrs. H. R. England, Commerce, Tex.; Beatrice Eikel, Sherman; Mrs. E. P. Sawtelle, Weatherford; Adele Adams, Coleman; Hope Lander, Brownwood; Florence Hargrave McKinney and Marie Waltman, Corsicana, Tex.; Mrs. Clara Buchanan and Ethel Standifer, of Waco; Mrs. Maud McDougale, Jacksonville; Mrs. M. R. Neunham, Ranger; Mildred Quimby, Wortham, and Edna Saunders, Brownwood; Mrs. Ethel Skelton, Corsicana; Mrs. Mary Frances Weeden, Kerens, and Sallie Files, Itasca.

CORA E. BEHRENDIS.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

V. COLOMBATI

Eminent
Vocal Teacher

To Whom Josephine Lucchese
Owes Her Brilliant Success.

Announces the removal
of her studio to

226 West 70th St.
New York City
Tel.—Susquehanna 9930

Phoenix Forces Assemble for Season of Much Interest in Musical Sphere



ACTIVE IN MUSIC OF ARIZONA CENTER

Left, Margaret Wheeler Ross, Organizing and Honorary President of the Arizona Federation of Music Clubs, and Author of Works on Music; Right, Mrs. C. H. Young, President of the Musicians' Club of Phoenix, and Local and State Chairman of 1927 Music Week

PHOENIX, ARIZ., Oct. 16.—Some of the features of this year are the assurance of a splendid course of artists' concerts; rapidly forming plans for the development of "Echo Canyon Bowl"; participation in the "Arizona Pageant," to be staged at the Casa Grande Ruins; and, not least important for tours, the celebration of the completion of a main line railroad through this city. The musical program includes contribution of bands and choruses from every town in the Salt River Valley. A recent honor to a local musician has been the publication by Carl Fischer, Inc., of the latest book from the pen of Margaret Wheeler Ross, "A Musical Message for Mothers." Musicians of Phoenix look forward to an interesting and busy season, and are taking pride in the apparent development of a musical appreciation which justifies their years of devotion to this end.

The Musicians' Club, by arrangement with L. E. Behymer, offers five artist concerts in their Musical Events Course, Cordelia Whittemore Hulburd acting as chairman for the club. The events for the season 1926-27 are as follows: Elman Quartet, with Mischa Elman, Julia Claussen, Tito Schipa, Rosa Ponselle, Percy Grainger. Other events announced by Miss Hulburd are: Manhattan Opera Company presenting Tamaki Miura in "Namiko San," with the Pavley-Oukrainsky Ballet; Tsianina and Oskentont; Ruth Draper; the De Reszke Singers and Will Rogers, and the Tipica Orchestra.

The Musicians' Club, under the leadership of Mrs. C. H. Young, president, will make a study of the Wagnerian "Ring," and will present a Christmas oratorio. Following its precedent of the last four years, the club again offers the Nora Seeley Nichols prize for the best song setting by an Arizona composer.

Festival in Bowl

A festival of music is planned for February, when it is expected that the "Echo Canyon Bowl" will be formally opened, with Tsianina and Oskentont in leading rôles.

With Mrs. C. H. Young as local chairman, as well as State chairman, of Music Week, a splendid program is assured for this city. A chorus of 1000 children

will soon begin training for this event, for which the Phoenix Chamber of Commerce will build a suitable platform and otherwise contribute substantial aid.

Mrs. Blanche Port Runyon, chairman of the music section of the Woman's Club, plans an instructive and entertaining program for the season, featuring American composers.

Under the chairmanship of Carl Hoyer, the bands and choruses of the Salt River Valley are being rehearsed to take part in a brilliant celebration to be held in Phoenix at the proposed Civic Center site, the occasion being the completion of a main line railroad through this city.

Contests Planned

March, 1927, will be Contest Month. Musical contests will be held for students, members of Junior Clubs of the Arizona Federation of Music Clubs,

students under the P. T. A., and High School students under the Salt River Valley Principals' Association. The contests will feature piano, violin, and vocal soloists, vocal quartets, octets, and glee clubs, mixed choruses, bands and orchestras.

"A Musical Message for Mothers," to be issued by the Carl Fischer, Inc., press in the near future is the most recent book by Margaret Wheeler Ross, pioneer in music in Arizona. In the early days, while chairman of the music section of the Woman's Club of Prescott, Mrs. Ross introduced the resolution creating a department of music in the Arizona Federation of Women's Clubs. She later became State chairman of this department. She was the organizing president of the Arizona Federation of Music Clubs, is now honorary president of that body, and was recently appointed president of the Philippine and Hawaiian Islands District of the National Federation of Music Clubs.

The Arizona School of Music is entering its twenty-third year. Under the direction of Mrs. Shirley Christy, founder, three new heads of departments are opening classes. They are: Milton Rasmussen in the violin department; Tudor Williams in the voice department, and Hazel Brashear in French. After a year's absence in the Orient, Edith James is resuming her work as head of the dance department.

The School of Allied Arts, now entering its fourth year, is adding a two years' course in public school music, a course in composition, orchestration and arranging. Maude Pratt Cate, founder and director, announces the coming to the faculty of Jesse Sedberry, teacher of wood-wind instruments and Hawaiian guitar. Mr. Sedberry is the author of a "Complete Method" for the last-named instrument.

ALEIDA V. PRESCOTT.

Loesser and Barrère Give Attractive Cleveland Recitals

CLEVELAND, Oct. 23.—George Barrère, flutist, and Arthur Loesser, pianist, recently presented two programs of exceptional interest to audiences of keen appreciation. The first was the initial artist recital of the Cleveland Institute of Music for this season, and was given in the Assembly Hall. The second program was presented by the Cleveland Museum of Art in the Museum Lecture Hall. Works heard were a Bach Sonata in E Flat for piano and flute, Debussy's "Little Shepherd," a Serenade by Hübner, a "Poem" by Griffes and compositions by Gluck and Brahms.

F. M. R.

RUTH BRADLEY KEISER

Pianist—Accompanist

AVAILABLE AS ACCOMPANIST FOR
PACIFIC COAST TOURS

STUDIO:
500 FINE ARTS BLDG., PORTLAND, OREGON
Director of Music—The Catlin School

FRANKLIN FITZSIMONS

BARITONE

Management BARBARA CLEGG, 615 West 164th Street, New York City
Telephone Washington Heights 7422



HARTFORD SCHOOL OF MUSIC

834 ASYLUM AVENUE, HARTFORD, CONN.

Includes in its faculty such teachers as

WILLEM WILLEKE, 'Cello ELEANOR SCHEIB, Vocal Coach
AURELIO GIORNI, Piano and Theory ALFRED TROEMEL, Violin
LILLIAN L. BISSELL, Pedagogy

TECHNIC BY THORPE

A manual which eliminates guessing
and puts the student on the
highway to voice mastery.

\$1.75
Postpaid

At music stores, or direct from
Thorpe Studios, 253 Madison Ave., N. Y. C.



THE ELSHUOCO TRIO

of
New
York

"The high level of musicianship of the Elshuco
Trio is too well-known to need extended comment."

N. Y. Evening Post

The Elshuco Trio uses the Steinway Piano and records for the Brunswick Co.—



William
KROLL

Willem
WILLEKE

Aurelio
GIORNI

"Their ensemble has achieved amazing skill and
beauty."

St. Paul Pioneer-Press

Management: Emma Joannette Brazier, 100 W. 80th St., N. Y. C.



TIPICA AT MEMPHIS

Orchestra Plays Work by Local Man—
Violinist, Pianist Win State Prizes

MEMPHIS, TENN., Oct. 23.—The Bee-thoven Club's presentation of the Mexican Tipica Orchestra in the auditorium on Oct. 16 was greeted with enthusiasm. As the first concert offered by the Club this season, it was most successful. The audience was intrigued not only by the strangeness of the instruments, but by the beauty of the Mexican airs and the excellence of the playing. The program was extended by numerous encores. The numbers comprised the Overture, "Il Guarani," by Gomez; "Liebesfreud," by Kreisler; "Dance of the Hours," "La Paloma," "Invitation to the Dance," two compositions by Brisenio, the conductor, as well as many folk-songs.

Samuel Pedraza, tenor, and Angel Sato, tenor, received applause that lasted until they had sung much more than the prescribed numbers. A quartet, as well as a group of marimba players, provided several features during the evening. "Vida Espagnol," a composition by Frayser Hinton, a local business man who is interested in music, was given by the Mexican players on their program and was well received.

Mildred Mitchell and Olga King won, respectively, the piano and violin awards in the State contests held by Mrs. Leone Tobey McCallum in the studio of Paul Stalls on Oct. 15. These State winners will play in the district contests in competition with winners from Kentucky, Mississippi, Alabama, and Louisiana. The district winners will play in the national contest in Philadelphia on Nov. 4, in competition with winners from all other districts in the country.

Miss Mitchell, the daughter of Mr. and Mrs. R. F. Mitchell, 2150 Monroe Avenue, is a pupil of Theodor Bohlmann. Miss King, the daughter of Mr. and Mrs. Charles F. King, 1878 Manila Avenue, is the pupil of Joseph Henkel.

RABETTE M. BECKER.

Lima

[Continued from page 9]

The new officers of the Etude Club are: president, Bernardine Taubken Dimond; vice-president, Martha Fisher; secretary-treasurer, Mrs. P. Reade Marshall; assistant, Mrs. E. A. Siferd.

The Club's calendar for the season presents "Musical Form" as the subject for study, which includes evolution of the dance, development of the oratorio, and Richard Wagner and his greatest operas. The dates are: Oct. 12, hostess, Mrs. Dimond, leader, Mrs. Meily; Oct. 26, Mrs. Carnes, leader, Mrs. Evans; Nov. 9, hostess, Miss Feltz, leader, Mrs. Fisher; Nov. 23, hostess, Mrs. Snyder, leader, Miss Eysenbach; Dec. 7, hostess, Mrs. Marshall, leader, Mrs. Snyder; Jan. 11, hostess, Mrs. Baxter, leader, Mrs. Harter; Jan. 25, hostess, Mrs. Shrider, leader, Mrs. Black; Feb. 8, hostess, Mrs. Woods, leader, Mrs. Siferd; Feb. 22, hostess, Miss Blanchard, leader, Miss Potter; March 8, hostess, Mrs. Harter, leader, Mrs. Klingner; April 5, hostess, Miss Eysenbach, leader, Mrs. Marshall; April 19, hostess, Mrs. Pettler, leader, Mrs. Dexter; May 3, hostess, Mrs. Gooding, leader, Mrs. Macdonald; May 17, annual outing, hostess, Mrs. Lathrop, at Fort Amanda.

The season's course has been announced by the Lima Piano Teachers' Association. Four well-known pianists are on the list—Frank Olin Thompson, Cara Vernon, Henriot Levy and Edmond Vichnin. Mr. Thompson was booked for Oct. 20 at Central High School auditorium. Miss Vernon is to appear on Nov. 10. Henriot Levy will appear on Jan. 12 in the auditorium of South High School. Mr. Vichnin, a young American pianist, will be heard on Feb. 11, concluding the course. E. EUGENE HALL.

Norman Kling Re-engaged in East

CHICAGO, Oct. 23. — Norman Kling, baritone, has returned from a tour of the East, where he gave concerts in Jamestown and Buffalo, N. Y.; Erie and Warren, Pa. He has been re-engaged in each of these cities.

Watertown Expects Musicales of Much Interest

Series to Be Given by Visiting Artists—Club Sponsors Extensive Study and Recital Program—Organist Presents Events



Left, Kate Elizabeth Fox, Organist and Choir Director of the First Presbyterian Church; Right, Caroline E. Stebbins, Chairman of the Program Committee in the Morning Musicales

WATERTOWN, N. Y., Oct. 23.—The Watertown Morning Musicales, Inc., under the leadership of Mrs. S. B. Wardwell, president, and Edith Henderson, chairman of the concert committee, have booked the following course of concerts for this season: Oct. 26, Syracuse Symphony, with Tina Lerner, pianist, as soloist; Nov. 20, Catherine Wade-Smith, violinist, with Giuseppe Martini-Rossi, baritone; March 1, the Russian Symphony Choir.

Caroline Stebbins, chairman of the program committee, Morning Musicales, has arranged the following interesting program for the year, including several open meetings with guest artists: Oct. 4, "President's Day" at the residence of Mrs. E. S. Lansing; Cecil Davis of Utica, pianist, assisted by Mary Plunkett, contralto, soloists; Oct. 31, study of French songs, Mrs. Harold Cleveland, leader, assisted by Mrs. E. S. Lansing; Nov. 29, study meeting, "Opera," Mrs. George Ryan, leader, assisted by Norma Lawrence; Dec. 28, open meeting, Sally Spencer Klump, soprano, of New York, assisted by Doris Taylor, pianist, soloists; Jan. 31, evening meeting, Mrs. Cornish, pianist, assisted by Mrs. H. R. Newitt, contralto, soloists; Feb. 28, study meeting, choral work, leader, Mrs. Grace Munson Allen; March 28, evening meeting, arranged by Mrs. Knapp, Jenny Bjork Larson, of Munich, soprano, and Ella Shaw Robinson, of New York, pianist, soloists; April 25, study meeting,

"American Music," leader, Edith Henderson.

All the public concerts and the regular meetings, as well, are to be held in Asbury Church Auditorium, which seats over 3000 people.

Kate Elizabeth Fox, organist and choir director of the First Presbyterian Church, since becoming a resident of Watertown, has brought many famous organists to her church in recital. She booked Charles M. Courboin to appear on the evening of Oct. 14.

WILHELMINA WOOLWORTH KNAPP.

Gigli and Kochanski Welcomed in Rochester Joint Recital

ROCHESTER, N. Y., Oct. 23.—Beniamino Gigli, tenor, and Paul Kochanski, violinist, were at their best in the joint recital they gave here. Mr. Kochanski's silvery tones and dazzling technic, and Mr. Gigli's liquid notes, marvelous phrasing and understanding musicianship never seemed better. The audience was large and enthusiastic, giving both artists many recalls and receiving many encores. The accompanists, both of whom were masters of their art, were Vito Carnavali for Mr. Gigli, and Pierre Luboshutz for Mr. Kochanski.

M. E. W.



STUART ROSS

Pianist

In New York for coaching and recitals
from Dec. 15th to Jan. 15th.
Now on tour with Rosa Ponselle, 5th year.

STUDIO, 452 Riverside Drive

Phone, Cathedral 1376

Bai Heard in Chicago Recital

CHICAGO, Oct. 23.—Poul Bai, Danish baritone, who heads the voice department of Bush Conservatory, was heard in recital in Dania Hall Oct. 7, singing the Credo from "Otello," a group of Danish songs and more familiar concert material with resonant tone and fine dramatic style. Accompaniments were played by Bernard Helfrich. Christina Nisted, violinist, accompanied by Frederick Schauwecker, assisted, and joined Mr. Bai in performances of the Largo and Denza's "Si Vous l'aviez compris."

Gunn Pupil to Play With Symphony

CHICAGO, Oct. 23.—Rae Bernstein, a young Chicago pianist, a pupil of Glenn Dillard Gunn, and, at the Gunn School, of Moriz Rosenthal, has been engaged to play the Bortkiewicz Concerto at the Chicago Symphony's subscription concerts of Dec. 24 and 27. Miss Bernstein was honor soloist of the Symphony in its popular series, some years ago, as winner of the Society of American Musicians' contest. The Bortkiewicz Concerto is new to the orchestra's repertoire.

INDIANAPOLIS EVENTS

Clubs Open Seasons with Interesting
Musical Programs

INDIANAPOLIS, IND., Oct. 23.—The opening of the forty-eighth season of the Indianapolis Matinée Musicale was held in Sculpture Court of the John M. Herron Art Institute on Friday afternoon, Oct. 15. There was a most interesting celebration of President's day, the attendance being the largest in many years.

The artist heard was Willard MacGregor, pianist. Mr. MacGregor chose the Bach-Busoni Chaconne, Gluck-Brahms Gavotte, Weber's "Perpetual Motion," a Chopin group and works of Ravel, Debussy, Philipp and Albeniz. At the conclusion he gave two extra numbers at the audience's continuous applause. In the absence of Mrs. Hugh McGibeny, who is abroad, the greetings of president were conveyed by Mrs. Robert Blakeman, vice-president.

The first meeting of the Harmonie Club brought out a big membership on Monday afternoon, Oct. 18. The program was given by Helen Warrum-Chappell and the Orloff Trio, interspersed by informal talks by Mrs. Frank Edenharter, Mrs. James Lowry, Mrs. Glenn Friermood and Mrs. Lafayette Page. The latter, who spent the summer in Europe, discussed musical conditions there. Mrs. Robert Blakeman was the hostess.

The Indianapolis Athletic Club, which is offering its members a series of six musical and literary evenings, opened the season very auspiciously on Oct. 18. A large enthusiastic audience enjoyed a program by Ronny Johansson, Swedish dancer; Erich Sorantin, violinist, and Pauline Pettibone at the piano.

PAULINE SCHELLSCHMIDT.

Gabriel Zsigmondy Plays in Salisbury
Event

SALISBURY, N. C., Oct. 23.—More than 1000 people attended a Sunday afternoon recital on Oct. 17 by Gabriel Zsigmondy, Hungarian pianist, following his New York debut at Aeolian Hall last Monday. The recital was given under the auspices of Catawba College of this city, where the artist is the new head of the Faculty of Music. Mr. Zsigmondy came here directly from the National Conservatory of Music at Budapest, Hungary, where for a number of years he held a professorship in piano. His program ranged from Bach and Beethoven to Ravel and Dohnanyi. Of particular interest was the presentation of the "Carnaval" of Schumann. In the Chopin group the spirit of the composer was fused most happily into the mood of the youthful performer. R. R. P.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

TEN FAMILIAR
Christmas Carols and Hymns

For

Unison Chorus or Mixed Voices With or Without Accompaniment

Price 10 Cents (in U. S. A.) \$9.00 per hundred.

Community Singers, Chorus Choirs, Sunday Schools, etc., will appreciate the convenience of having the most used Carols and Hymns under one cover.

WHITE-SMITH MUSIC PUBLISHING COMPANY

BOSTON

NEW YORK

CHICAGO



ISOBEL
RICHARDSON MOLTER
AMERICAN SOPRANO
E. A. LAKE MANAGEMENT
101 Park Ave. Suite 1107 New York City
Midland Trust Bldg.
St. Paul, Minn.





SURVEY OF EUROPEAN ACTIVITIES

Historic Music Organizations Mark Anniversaries

Dresden Kreuz Chor, Founded in Thirteenth Century, Celebrates Seven Hundredth Year of Existence—Royal Orchestra of Sweden Has Fourth Centenary—Noted Past Histories Recalled



ONE of the oldest choirs in the world is celebrating this month its seventh century of continuous existence. The history of the Dresden

Kreuz Chor is so intertwined with the medieval history of the royal residence city and capital of Dresden that it is difficult to ascertain at exactly what point its origin as an independent entity commences. However much older it may be, it is certain that as early as the year 1220 it was functioning as an important adjunct of the city's life, and from records still in existence, the month of October of this year has been chosen to celebrate the accomplishment of seven hundred years of glorious history.

For the first four hundred years of its existence, the chorus functioned under the guidance of the Roman Catholic Church, as an adjunct of the historic Kreuzkirche, which was called the Kapelle zum Heiligen Kreuz. Its members were available by the terms of its charter for participation in all ecclesiastical celebrations of the different Dresden churches.

Then came the Reformation, and the school and chorus were taken over by the city of Dresden, although its internal management was left in the hands of Lutheran directors. The great reformer, Melancthon, Martin Luther's friend and co-adjutor, was intensely interested in the Kreuz Chor, and selected many excellent teachers for it from other parts of Germany. Archives of the chorus still in existence show very large sums spent at this time upon its maintenance.

While the music rendered by this famous choir has naturally been predominantly of a religious nature, it has always maintained its right to render secular music from time to time.

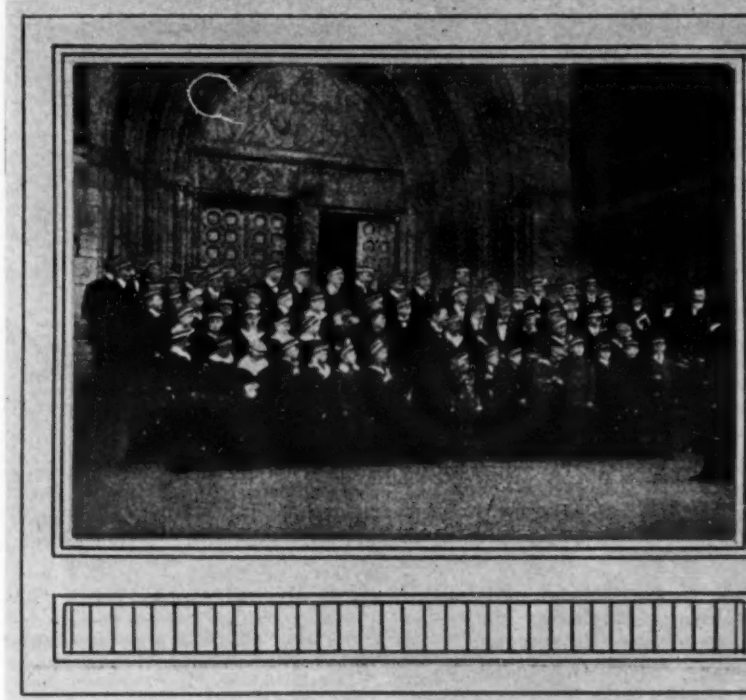
Had Famous Associations

The roll of persons associated with the Choir in some capacity is one of the brightest pages of German or, indeed world-music. Wagner, Richter, Homilius, Otto and others chosen at random, may be cited as evidence of this fact. The greatest composer of chorals that the history of music knows, Homilius, was leader of the Choir for over thirty years. A monument recently erected to the memory of Ernst Julius Otto commemorates the leadership of the Kreuz Chor by this famous composer.

Richard Wagner, who was a pupil of the Choir School for four years, was so impressed by his early associations that many parts of his operas, such as choruses in "Parsifal" and "Rienzi," show distinct evidences of Kreuz Chor influence.

Professor Otto Richter, as Kantor, has led the Choir since 1906. He is, of course, one of the first men in the musical life of Dresden, and his fame has been won and maintained by the exquisitely done yearly motets performed under his leadership in the Kreuzkirche and Frauenkirche, especially those of Johann Sebastian Bach.

His greatest success perhaps has been achieved in Bach's "Passion of St. Matthew." Present-day audiences at such renditions are never less than five thousand, which in the modern condition in the religious life of the people is considered remarkable.



DRESDEN'S FAMED CHORAL SCHOOL AND ITS PUPILS

Left, a Group of Present-Day Boy Singers in the Noted Kreuz Chor, Which Is This Year Marking Its Seventh Centenary. Right, a View of the Grounds in the Historic Kreuzschule

Not only in Germany is the Kreuz Chor celebrated, as it has sung in other countries. In 1921, for example, it was taken to Sweden, and made such an impression there, that Her Majesty, the Queen, in thanking the Choir for the pleasure it had given her, said that if it were at all possible, nothing would please her more than to keep the Choir in her capital forever. Of course, many invitations are unavailingly sent to the Choir, but despite its desire to remain in Dresden as much as possible, plans are being made for certain future expeditions.

The Kreuz Chor consists of 66 boys, who must be pupils of the Kreuzschule. Thirty-two of these pupils live in the school and are given board, room and musical tuition free of cost. Other singers, receive a yearly sum of 72 marks, about \$18, and must support themselves. The support of the Chorus is derived from bequests and pious foundations accumulated during the centuries, together with donations received from time to time.

For the seven hundredth anniversary, the Choir planned festivities lasting from Oct. 7 to 12. The peak of the celebration was to be reached in a festival performance of the opera "Rienzi," in which the chorus parts will be sung by the Kreuz Chor. ERWIN K. WINKLER.

Swedish Orchestra's Jubilee

At the same time, in another country, a celebration has been held—that of the Court Orchestra in Stockholm. The management of the Royal Theater decided in commemoration of the 400th anniversary of the Royal Orchestra, to give a festival this year. A dinner was followed by a concert at the Royal Palace. The festival started with the same blast of trumpets which were used in the year 1526, and each of the trumpeters wore a costume of those days. The program consisted of works from the period of the orchestra's founding—music by Lully, Ottini, Lotti, Martini and Rameau. The directors were Armas Järnfelt and Nils Grevillius. After the concert a supper was given for the musicians at the opera restaurant.

Since the beginning of time there have undoubtedly existed musicians in the houses of princely persons, and the Swedish kings were not poorer in that respect than the Germanic princes south of the Baltic Sea.

However, a permanent musical institution in connection with the court was not in existence in the earliest days. It was in 1500, when Gustaf Vasa united

all Sweden under his rulership, that place was reserved for music. With all probability, this seems to have taken place during the spring of 1526, and the court orchestra can thus be said to have reached the great age of 400 years.

The Court Orchestra did not, of course, appear immediately as a regular unit with a leader. It was merely a group of musicians each with his own occupation.

As Sweden was not able to train all its artists, it was the usual procedure to get musicians already trained from the country in which the best were to be had. Singers, composers and organists were brought from Belgium and Germany; flute players and violinists from Italy. It was marked that during the beginning of the existence of the court orchestra, the Poles ranked particularly high in favor.

Royal Employer

The court orchestra's position as the King's own private musical institution had the consequence that the musicians did not obtain permanent positions, but stayed, as a rule, only a short while, that is, as long as it pleased the master to have them in his service.

It is said that Gustaf Vasa in his old days even sent his musicians away to his sons, and that only because he no longer cared to hear their playing.

The year 1540 appears to have been the time when Gustaf Vasa had most time and peace to occupy himself with musical diversion. At that time the Court Orchestra also had reached the peak of perfection. There were several lute players and harpists, a violin ensemble, a chorus with a composer as its leader, an organist, and finally, trumpet, bassoon and flute players and tympanists and drummers.

When the meals were served, a blast of trumpets would sound before each course. Inside at the table the violins were heard, and after the meal the courtiers and ladies adjourned immediately to the dance hall, where, to the musicians' tunes, everyone would dance in the happy rhythm of a "ganle gay" or a "gaillard." Late it was when each went to his own home, but as the night grew late, the King himself took his lute and tenderly played a "fantasy" or a "preludium."

"Chicken-Yard Songs"

According to the customs of the day, a church service was given every day when the King in the castle church would hear his Court Chorus singing ingenious Netherlandish choir songs, or would hear the organist play coloratura

vocal pieces. But once in a while even the chorus was to be heard in more profane surroundings playing, for instance, "The Battle With Pavia" or "Chicken Yard Songs" by Jannequin or Crequillon, this only, however, when the King was in a particularly good humor.

But time went on, the Father of the Country grew old and the music was silenced. But then the sons and daughters started playing the lute and the violin, did perhaps even "strike a symphony," that is, play the piano. Both Eric, Magnus, Johan and Karl played some sort of solo instrument and attempted, perhaps, even then, to put their "musical thoughts" into music.

"First of Fiddlers"

More prominent musicians' names from Eric XIV's time were Blasius Fisher, who is called "first among fiddlers"; the trumpet blower Jören Heyde, Cantor Gerdt von Kampen, the composer Johan Baston and the organist Hans Regnier.

Johan III cared more for vocal art than for the instrumental art, and the chorus has the first place during his time. Perhaps he thought of his "red book" and of all the wonderful Catholic choir singing which would sound throughout the country for enduring time if only parts of the book would last through coming ages.

Then Sigismund came and moved the orchestra along with him to Poland, leaving Prince Karl at home in his place to rule the country.

War and anxiety was at the door, and when Gustaf Adolf as a young lad had to take the ruler's reins, the enemy was ready to break into the country. When peace finally came, the country was poverty stricken, and even the King himself had to take his table silver that he might pay the debts.

With the peace came better times and again the interest for music blossomed forth. A Brandenburg princess, Maria Eleonora, became the Swedish Queen, and with her came a German court chorus. In about the year 1620 there was for the first time in existence a really complete orchestra with an orchestra leader at the head. Bertil Schultz and Jacob Schmidt were the first leaders of the orchestra. After Gustaf Adolf's death, Ludwig Bille was the leader of the Court Orchestra for a short while. In 1640 Anders Düben became its leader, a position which he held more than twenty years. He was not only a skilled-in-Amsterdam-educated organist,

[Continued on next page]

NEWS FROM CONTINENTAL CENTERS



Swedish Court Players Mark Anniversary

[Continued from preceding page]

but was also a composer and had had among others the highly esteemed assignment of writing the funeral music for Gustaf Adolf's burial in the Riddarholm Church in 1634.

A Queen's Patronage

In her girlhood Queen Christina had learned to dance and enjoyed ordering ballet performances after the French style. When she became the ruler of the country, she ordered brought from Paris a string ensemble of six violinists who were able to play the new French music. Not long after this, she demanded prominent singers imported into the country and *castrati* in particular seemed to have enjoyed her favor. The first coloratura artists were French, but Italy had better trained song forces. The ballet, with its mimical action, did not suffice. She must needs have Italian operas with real theater and vocal recitations in order that she might fully enjoy herself.

In the year 1653 a complete opera troupe with *castrati* singers and an instrumental ensemble under the leadership of Vincenzo Albrici was imported.

But the time for Venetian operas was not to be of long endurance. In 1654 Christina left Sweden forever and brought the best musicians with her. Those who did not follow her wearied through dull days at a court where feasts no longer were given. Anders Düben died in 1662 and his son, Gustaf Düben took the leadership in hand.

As long as Magnus Gabriel de la Gardie held the reins of the country, it was easy to add good German musicians to the orchestra. In the 'sixties and the beginning of the 'seventies, the court music was therefore in its bloom, and Gustaf Düben wrote several compositions for the court. In the 'seventies he had at his side the well known composer, Christian Geist, and in the 'eighties a good organist, Christian Ritter.

After Karl XI, himself, took the reins in hand, it became more difficult to obtain money appropriations for the orchestra, and its list of members dwindled. Düben himself became sickly and the leadership was left in other hands. After his death in 1690 his son by the same name became the leader.

A Friend of Princes

However, this young man had early become the crown prince's playmate, and the crown prince could not be parted from this friend of his, even for the benefit of the orchestra. No time was left for music, and in 1699 Gustaf Düben therefore left the leadership of the orchestra in the hands of his brother and later, when the king went away on Russian and Polish warfare, Gustaf Düben followed the army, leaving Anders Düben and his sister, Emerentia in Sweden to entertain and amuse the Princess Ulrika Eleonora.

The orchestra was neglected and grew smaller and smaller. Anders Düben was occupied more and more with duties around the court. He was made lord chamberlain, and finally, court marshal. A temporary orchestra leader, Gutfried Buchholtz, had charge of that very small part of the Court Orchestra which was still in existence.

Karl XII died, Ulrika Eleonora became queen and soon after the country again had a new king, namely, a Prince of Hessen, and a new era began for music. Frederick I summoned German musicians into the country to complete the ranks of the Court Orchestra, and the leadership was given to Johan Helmich Roman. This man was schooled in England and played the violin as only a master could. More important than this, however, was the fact that he was an unusual composer who could write compositions as could only a Handel. In a contemporary artist, Peter Brant, he found a good helper, a splendid musician and creative violinist. The Court Orchestra was reinforced with the capital's best amateur forces, and Roman was soon able to boast of an orchestra of more than a hundred musicians.

The year 1730 was Roman's best year. Later illness and unhappiness or difficul-

ties of different sorts made it necessary for the orchestra leader to move away from the capital and seek peace in the country. Brant became the orchestra leader, the first by this name.

After the Russian war in the year 1740 the country had to think of getting a new king, and Adolf Frederick came. A complete orchestra with Perichon as leader followed him. It was now his turn to think up musical evenings for the amusement of the court and the capital, but Louisa Ulrika, the Crown Prince's young wife, missed the opera and was anxious to have actors at the court.

Opera Is Imported

When Adolf Frederick became king, two opera troupes were imported, one French, the other Italian. With the latter followed a composer from Bologna, Francesco Uttini. He soon became the leading musician as well for the concerts as for the opera.

In 1760 an amateur orchestra was finally developed which was put under the leadership of Ferdinand Leubell.

When Gustaf III became the ruler of the country, there were therefore no less than three orchestras: the old Court Orchestra, the former princely orchestra, and the "cavalier ensemble" (the amateur orchestra). True enough, the first two of these had been combined into one orchestra after Adolf Frederick ascended the throne, but they did, just the same, represent two units, each with its own



Otto Richter, the Present Cantor of the Dresden Krenz Schule

leader, and the orchestra was therefore really a double ensemble. There was consequently no shortage of musicians for the big Swedish Opera.

It was more difficult to obtain vocal soloists as the old French and Italian opera artists no longer were able to perform on the stage of a modern lyrical theater. They did, however, finally succeed in obtaining good vocal forces for the opera. This, however, was not put under the leadership of the Court Orchestra, but was permitted to combine into its own theatrical ensemble. Chorus and ballet were added, but even they were directly under the theater.

With the beginning of these different units, the Court Orchestra became only an instrumental ensemble. Uttini was its leader and, as such, he was busily occupied rehearsing theatrical pieces. However, in order that the concerts should not entirely be discontinued, it was necessary for the orchestra leader to come out as a pioneer for this work and as such he was given the title, director of instrumental music. The new Court Orchestra leader at Uttini's side was Josef Martin Kraus. He brought new order and system into the orchestra, which in Uttini's later days was allowed to deteriorate. A good temporary helper was Johan Gottlieb Laumann, a musician from Dresden. In the 'nineties, the leadership was partly in the hands of Bogler, partly in the hands of Haffner, with

Du Puy and Christian Frederick Müller as concert masters.

Since the opera was discontinued in 1806, the concerts, one of the Court Orchestra's most prominent activities, flourished anew and Joachim N. Eggert became just the right man to bring new force and life into this.

Mozart Attains Popularity

After a short interval, during which J. H. Küster was the director of the Court Orchestra, Du Puy finally became the music master in 1812, and during the ten years of his leadership, many of Mozart's great operas were given. He was one of the most skilled directors which the Court Orchestra had at any time, and the Court Orchestra could at that time measure up in excellence with the most prominent orchestras of the Continent.

Du Puy's follower, Johan Frederick Perwald, had charge of the leadership twenty-six years, until 1849, and during his time the opera as well as the concerts flourished. But as the years passed, he alone could not hold the leadership of so many different forces which belonged to the Swedish Opera of those days. It was too much to be orchestra leader, solo violinist, composer and theatrical manager, and the complete musical institution began to tremble on its foundation.

A young Italian, J. G. B. Foroni, became the leader and, thanks to his unusual energy, southern liveliness and his inborn leadership, he succeeded in bringing new life into the Court Orchestra. But the cholera came and suddenly took away this man after only nine years of the most constructive work. The new man, Ignatz Lachner, could not replace Foroni. It was finally admitted that one leader was not sufficient for the large group of musicians. In 1861 Ludwig Norman became the leader of the orchestra and at his side we have now August Süderman, H. Behrens and J. Dente. In the 'seventies Dente had C. Nordquist as his helper. In 1879 Norman retired and the two last named were forced to take the leadership of the theater as well as they could.

In Recent Years

A short time after Norman's death in 1885, Dente retired and Nordquist was elected first leader with Richard Henneberg at his side. In the following four years, from 1888 to 1892 he was the chief of the Royal Theater, and the following years, up until 1897, Henneberg and Andreas Hallen were the directors. Later Nordquist undertook the leadership with Henneberg and, for a short while, Wilhelm Stenhammer as his assistants.

In 1908 Nordquist retired and A. Järnefelt became the chief leader, a post which he still holds.

The Court Orchestra has, in spite of more important operatic works, been able to uphold the proud tradition of the concert institution, and has given not only its own symphony concerts but has also given large chorus concerts. Outside the capital the Court Orchestra has often given concerts in other cities, as for instance, in Upsala, and also in other cities such as Copenhagen, Malmö, Linköping and Vasteros.

Hallé Concerts to Give Bantock Premiere

MANCHESTER, Oct. 18.—The programs have been announced for the season of the Hallé Orchestra. Among other novelties will be the first hearing of Granville Bantock's "The Song of Songs." There will be a hearing of Ernest Byssons "English" Symphony and Hamilton Hart's "Irish" Symphony. An Elgar program will be given in honor of the composer's seventieth birthday.

Golschmann to Conduct in Paris Season

PARIS, Oct. 15.—Vladimir Golschmann, the young orchestral conductor, who was heard in New York several years ago, will be heard as guest leader this winter in Brussels, Vienna, Dresden and Berlin. He will appear in two orchestral concerts in Paris at the Salle Gaveau in October, and will lead the season of operatic novelties at the Théâtre Femina, under the direction of Marguerite Bériza.

"Birds of the Storm" Has Premiere in Mecklenburg



Scene from Act I of the Opera, "Stormvögel"

SCHWERIN, GERMANY, Oct. 5.—The first performance on any stage of a three-act dramatic ballad, "Stormvögel," ("Birds of the Storm"), with music by Gerhard Schjelderup, was given recently at the Mecklenburg State Theater here. The composer, now sixty-seven years of age, is of Norwegian birth. He has produced four previous operas, most of which are written in an idiom curiously unaffected by present-day innovations in style.

"Storm Birds" is the story of a Norwegian lighthouse keeper, *Arnfred*. He has two daughters, *Kari*—who suffers from a melancholic complaint—and the younger *Svanhild*, who is by contrast beautiful and vivacious. The drama begins with the arrival of two shipwrecked men, *Gonzales* and *Cortes*, whom the lighthouse keeper grants a haven in his house. The younger sister feels a wakening love for the former. But *Gonzales* recognizes in *Kari* the girl whom he had once loved and from whom he had been separated. Her vision has haunted him in his wanderings, and when they meet again, she dies in his arms. The close of the work hints at an apotheosis, with *Kari* liberated in death from her unhappy longings.

The score has certain indebtednesses to Wagner, but there is also a strong Scandinavian racial note. The final act in particular mounts to considerable heights, and the whole is melodious and tender in its lyric moments. The performance, conducted by Kaehler, had many merits, musically and dramatically.

Additional Novelties for Opéra-Comique

PARIS, Oct. 10.—In addition to the new works previously announced for the Opéra-Comique, the management has announced that it will give this season "The Cloister," a three-act opera by Michel-Maurice Lévy, to a poem by Emile Verhaeren. This has never been given in Paris. The other novelty has never been published—"Le Poirier de Misère," ("The Pear Tree of Misery") by Marcel Velannoy, to a three-act drama by Limozin and de la Tourasse. Another novelty will be Pierné's opera, "Sophie Arnould."

Honegger Visits Berlin for Concert

BERLIN, Oct. 9.—Arthur Honegger made his first appearance in Berlin in a program of his works given at the Bechstein Hall here on Oct. 2. The composer and his co-artists had a pronounced success in this program, which included an excerpt from "King David" and shorter works.

Novelty for Monnaie Announced

BRUSSELS, Oct. 18.—The first novelty of the season here, hitherto unannounced, will be "The Road of Emerald," a lyric drama with a score by August de Boeck, to be given on Oct. 29. This work is based on a libretto by Max Hautier, after a novel by Eugene Demoldier. The same theater has announced a revival of "Tannhäuser" for the near future.

Concertgebouw to Tour in Spring

AMSTERDAM, Oct. 12.—The Concertgebouw Orchestra, under Willem Mengelberg, will make a tour next May. It will visit Cologne and Frankfurt.

"Winona", American Opera, to Have Première

Alberto Bimboni to Conduct
His Work in Portland, Ore.,
at Invitation of Local So-
ciety—Score Uses Authentic
Indian Melodies and Is
Based on Colorful Legend

A NEW American opera, based on a legend of the aborigines and utilizing authentic Indian themes, will have its première in Portland, Ore., this autumn. Alberto Bimboni's "Winona" is scheduled to be given by the American Grand Opera Company of that city in the Public Auditorium on Nov. 11.

The composer has been invited by E. Bruce Knowlton, general manager of the Portland Opera Company—who accepted the work last June—to conduct the première.

Mr. Bimboni left New York for Portland on Oct. 15, for his first visit to the far West. He will have at his disposal fifty orchestral players and sixty chorus singers for the production, with two entire weeks of ensemble rehearsals.

The principal artists will include Mrs. Minna Pelz, soprano, in the title rôle. This artist journeyed to New York recently to study the rôle with the composer. Other artists will be Alice Price Moore, contralto; J. McMillan Muir, tenor; William Fraser Robertson, baritone, and A. K. Houghton, bass.

Perry Williams of Minneapolis is the writer of the libretto. He was connected for several years with the staff of the St. Paul Dispatch and the Minneapolis Tribune. At the present he is the executive secretary of the Minneapolis Civic and Commerce Association.

The libretto has only Indian characters and deals with a happening of real life—the well-known tragedy of Winona. The legend of Winona, the Indian maiden, and her leap from Maiden Rock, around which the opera was written, is responsible for the naming of two towns: Wabasha, Minnesota, and Maiden Rock, Wisconsin, and the thriving city of Winona in the southeastern corner of Minnesota. Winona loves and she is loved by Chatonska, a young brave of her uncle's tribe. Wabasha, her uncle, opposed to the match, commands Winona to marry Matosapa, chief of a friendly tribe. He comes to warn Wabasha of the approaching peril from the Chippewa warriors. With her lover away at war, Winona is persecuted by Matosapa, and in desperation sends word to Chatonska. He returns, is discovered by Wabasha branded coward, and exiled for desertion. Winona is then to be forced to wed Matosapa, but in defiance, casts herself from Maiden Rock, challenging him to follow her to death.

Uses Indian Themes

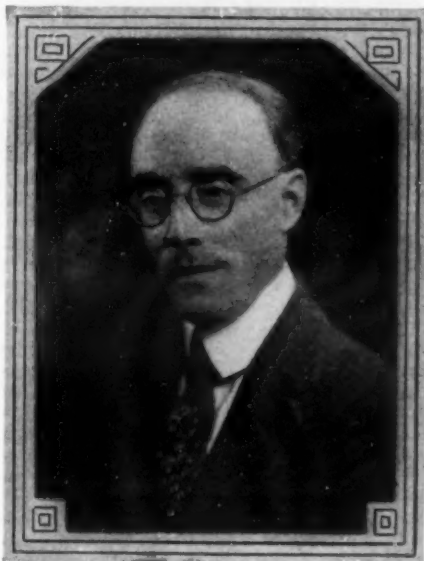
"It is now twelve years since the opera Winona was first planned," said Mr. Bimboni recently, "but it was composed only six years ago. There were artistic reasons for the delay—the delay that the Indian musical material always awakens because of vague proceeding between the chromatic and diatonic style, the difficulty in applying it to the present musical system and its uniformity of its melodic expression."

Mr. Bimboni states that he selected several Indian melodies for his opera from the interesting books on Chippewa music by Frances Densmore of the Washington Smithsonian Institution. The clear explanation and examination of each song in them gave to Mr. Bimboni the opportunity of selecting carefully the melodies more apt for the action of his libretto. The ample descriptions of the Indian daily life and ceremonies caused him to think that in the Indian music there is a hidden and attractive material not yet thoroughly used in the proper way, which demands the careful and patient study of the serious musicians.

"Indian melody, specially of the Chippewa," says Mr. Bimboni, "is very similar to the Gregorian Chant; it is monodic and based almost always on free rhythm. I have used it very seldom for songs,

but developed with it once in a while an orchestral background as a comment to the test of the libretto. So the entire work is rather Indian in spirit than for the practical use of the melodies; and if a comparison can be made, one may say that at the due time the Indian material has been used as Liszt used the Hungarian material in his rhapsodies and Perosi used the Gregorian chant in his Oratorios.

"The voices have ample vocal music to sing in their possible range and to them it has not been asked to do the impossible. The declamatory style has been used also. The orchestra is always at



Alberto Bimboni

work supporting the voices adequately, but at the right time it excels symphonically with the purpose of expressing dramatic and tragic situations that the voices alone would not have been able to carry on with the proper modern effects.

"The style of the opera is absolutely romantic; the music goes on without any thematic development, interpreting mainly the poetical ideas of the libretto. Much attention has been given to keep up vital action, avoiding monotony in effective spoken lines and philosophical dialogues. The plot, although based on an Indian legend, is as human as possible; there is not in it the too-much-used interracial story of colonial time, for all the characters are Indians."

The opera was brought to the attention of the Portland American Grand Opera Company by E. Hipsher of The Etude. It was accepted last June by Mr. Knowlton.

Third Year of Los Angeles Opera Ends Triumphantly

[Continued from page 1]

as an operatic singer. A polished vocalist, Mr. Althouse sang the lines of Pinkerton with style and finish. Mme. Raisa made much of her part; her voice sounded better than in any previous performance. Miss Marlo came to the fore in the part of Suzuki, replacing Kathryn Meisle. Her portrayal was praiseworthy. Richard Bonelli was the Sharpless, Edouard Cotreuil the Bonze, Vittorio Trevisan, Yamadori; Maxine Dalgleish, Kate Pinkerton; Lodovico Oliveira, Goro. A. R. McAuliffe, Saul Silverman, Gilda Lattila, Miriam Erickson, Doris Trout and F. Ontiveros were in other rôles. Mr. Hageman was the conductor.

Saturday afternoon's presentation of "Faust" attracted a large audience. Pauline Cornelys replaced Mme. Melius as Marguerite, assuming the part on short notice. She proved a well-routined singer, of attractive stage presence and possessing a voice often arousing admiration. Mr. Althouse was heard in the title rôle, singing much of the music with virility and beauty of tone. Georges Baklanoff, as Mephistophles, was not as sinister as some devils are wont to be.

Miss Marlo, as Martha, again proved a most valuable member of the company, sharing honors among Los Angeles singers with Rutheleen Miller, who revealed real operatic talent as Siebel. Desiré Défrère, substituting for Mr. Bonelli as Valentine, sang nobly. Stephen Gombos played the part of Wagner.

Mr. Hageman, conducting twice in one day, was almost the hero of the production of "Aida" on Saturday night. Mr. Hageman had welded the various forces together in such a fashion as to make this an outstanding performance.

As Aida, Mme. Raisa roused a capacity audience to intense enthusiasm. Aroldo Lindi sang most of his music as Radames with authority and good tonal quality. His fine presence and virile style helped to raise his impersonation above the commonplace. Miss Meisle was an excellent Amneris, and Mr. Rimini took full advantage of opportunities given him in the rôle of Amonasro. Mr. Lazzari was an impressive Ramfis and Mr. Cotreuil was effective as the King. Patricia Robazza disclosed a beautiful voice as the Priestess and Mr. Oliviero sang the part of the Messenger.

The staging and lighting effects were unusually good. The ballet achieved more satisfactory results than in any previous performance. The chorus, which was welded into a fine body of singers by Giacomo Spadoni, did exceptionally good work. That the audience was appreciative of the choral work was shown when it insisted the singers come before the curtain.

Honors culminated in the Wagnerian music-drama on Monday night. "Die Walküre" was heard last in this vicinity some twelve years ago, when it was presented by the Chicago Opera Company.

Handicapped with a limited number of rehearsals, Mr. Hageman accomplished little less than a miracle in giving a performance that in most respects could stand comparison with the best to be heard on any stage. No once performance brought out more forcefully the calibre of the Los Angeles Philharmonic or emboldened music-lovers to look forward more confidently to a longer season of serious opera.

Elsa Alsen's Brünnhilde was one of the finest impersonations seen in many a day. Mme. Alsen's voice, of heroic proportions and lovely quality, is peculiarly suited to the rôle. She achieved one of the outstanding triumphs of the season.

Mr. Althouse, as Siegmund, rose to unsuspected heights, both vocally and histrionically. Miss Meisle was the Fricka and gave eloquent utterance to

her music. Mr. Baklanoff was an imposing Wotan. Mme. Cornelys, making her first appearance on any stage as Sieglinde, showed a commendable knowledge of style and routine, but was less adequate vocally. Mr. Cotreuil was a properly gloomy Hunding. The Valkyrie maidens deserve credit for their effective singing. The ensemble was composed of Patrici Raobazza, Florence Russell, Nelle Gothold, Marguerite Sigmond, Hazel Rhodes, Lenore Ivey, Clemence Gifford and Elizabeth Happ. Mr. Défrère, as stage manager, was presumably responsible for the effective staging and lighting.

The announcement of Judge Bledsoe that the season closed without a deficit was greeted with long applause, as was also his announcement that plans were being laid for a greater season next year. Merle Armitage, business executive, with George Leslie Smith, general manager, was largely responsible for the success of the season. It is said, owing to the success of "Die Walküre," that opera will probably be repeated next year, and other Wagnerian works added, under the possible direction of Alfred Hertz, conductor of the San Francisco Symphony. "Falstaff," presumably with Lawrence Tibbett, and "Turandot" are also rumored.

HAL DAVIDSON CRAIN.


CONCERTS IN CRESSON

Mount Aloysius Graduates to Aid Alumnæ Building Fund

CRESSON, PA., Oct. 23.—The music graduates of Mount Aloysius Academy will present afternoon and evening programs next Saturday in Alumnæ Hall for the benefit of the alumnæ building fund. These programs have been carefully arranged with a view to giving the public selections of real merit and of interesting variety.

The participants in the two concerts will represent the following cities and towns: Altoona, Ashville, Beaverdale, Butler, Carelltown, Spangler, Hollidaysburg, Hyde Park, Johnstown, Portage, Patton, Pittsburgh, Philadelphia, Renova, Punxsutawney, Osceola Mills, Munster, South Park, Windber and Williamsport. Russell W. Gerhart of Altoona, violinist, will be guest soloist on the evening program, with Martha Cam Gerhart at the piano. The chorus of undergraduate students, trained by Miss Helen Krumbine, will open the concert.

The soloists on the evening program will include the Misses Lester A. Sutter, Helen Brown, Helen Krumbine, Mary Margaret Finn, Alma Shoemaker and Catherine Horner.



**ELEANORE
ALTMAN**

Pianiste

*On the Faculty of the
Institute of Musical Art*

Season 1926-27, Oct. 10th to June 2d


Studio: 360 Riverside Drive, N. Y. C.

Appointment by letter only

RECITALS

London, Aeolian Hall.....September 29th
New York, Aeolian Hall.....November 13th
Boston, Jordan Hall.....November 20th

Mason & Hamlin Piano



**HARVEY
HINDERMYER**

Tenor

"Mr. Hindermeyer has a suave, soft tenor voice and sings with a charming legato and the ease which only the real vocalist acquires."—*Spokane, Wash., Spokesman*—Review.

Address

215 West 116th St. New York

Phone University 3610

NOW BOOKING
SEASON 1926-27

**THE
FLONZALEY
QUARTET**

Management
LOUDON CHARLTON
Carnegie Hall
New York
VICTOR Records

In Chicago Studios

Chicago, Oct. 23

CHICAGO MUSICAL COLLEGE

Harlan Randall, assistant teacher to Herbert Witherspoon, president of the College, has been engaged for an additional week at the North Center Theater. Mr. Randall recently appeared in the State Theater, Hammond, Ind. Mrs. Durkee, pupil of Mr. Witherspoon, sang at the North Center Theater last week. Gretchen Haller sang at the State Theater, Hammond, recently. Billie Pearl, of the dramatic art department, has also appeared at the same house. Libushka Bartusek and her children's advanced dancing class are giving performances in the State Theater. Guila Bustabo, pupil of Léon Sametini, and Eleanor Koskiewicz, studying with Edward Collins, were soloists at the annual fall dinner in the Crystal Lake Country Club, Oct. 16.

Mr. and Mrs. Witherspoon left on Oct. 12 for New York, where Mr. Witherspoon opened the first meeting of the American Academy of Teachers of Singing the following day. Mildred Seeber, formerly a pupil of Mr. Witherspoon, will remain in Italy another year, studying under the Caruso Memorial Foundation. Charles H. Demorest has begun his series of motion picture organ playing demonstrations, and reports that, with a fine new four manual organ installed, the College motion picture department has an unsurpassed technical equipment. He has placed the following pupils in important positions: Robert Moore, Palace Theater, Burlington; Gertrude Masilli, Braddock Theater, Braddock, Pa.; Genevieve Tuberty, Logansport Theater, Logansport, Ind.; Russell Hupp, Temple Theater, Mishawaka, Ind.; Helen Greenbaum, Dearborn Theater, Chicago; Vera Brinkopf, Olympia Theater, Chicago; William Burrell, Schindler Theater, Chicago; Thomas

Ballinger, Geneva, Ill.; Herbert Wilkins, Momence, Ill., and Marjorie Woodring, Vitagraph Theater, Chicago.

Marshall Dason, of the violin classes, played last week before the Covenant Club. Max Fischel's "The Spring Bow" has recently been published by the Gamble Hinge Music Company. Lawrence Skilbred, graduate, has been engaged to supervise public school music and to direct the orchestra in Herrin, Ill. Lulu Raben, pupil of Mr. Sametini, appeared Thursday in the Y. M. C. A. concert course. Kathryn Bailey sang at St. Paul's Church on Sunday.

BUSH CONSERVATORY

The Bush Junior Orchestra, led by Ebba Sundstrom, has begun its weekly rehearsals. Its membership is limited to fifty players. Free training is given beginners or those lacking orchestral experience, and they are permitted to try for places in the Bush Symphony. Alfred Blumen played the last Beethoven sonata in his Monday evening's piano interpretation class. Vito Padula, coach of many concert and opera singers, gave an illustrated lecture on Italian diction for singers, on Oct. 15.

Goldye Levin sang before the German-Independent Club. Florence Ruden, soprano, sang in the Franklin Park Community Church recently, and is regular soloist at the Wellington Avenue Congregational Church. William Balhatchet, tenor, and Helen Smith, soprano, are staff members of Radio Station WFKB; Miss Smith is also soloist of the Second Presbyterian Church, Oak Park. Evelyn Hunter, who is teaching at Jackson, Mo., has recently made several appearances there and at New Madrid, Mo. Leonore Harbst, pianist, was assisted by George Swigart and Isadore Zevrow, violinists, in the first conservatory recital of the season, Oct. 19.

AMERICAN CONSERVATORY

Theodore Voecks, pianist, and Merrie Boyd Mitchell, soprano, were assisted by Paul Esterly, organist, in a program given in Kimball Hall this afternoon; Howard Hanks was accompanist. The American Conservatory Orchestra is fully organized, and has started its rehearsals. Ruth Crawford, student of the Conservatory, won the first prize in the Sigma Alpha Iota Sorority, held at Lawrence College, Appleton, Wis., last week, with her "Tom Thumb" suite and preludes. The judges were William Arms Fisher, Mary Turner Salter, Gertrude Ross and Harriet Ware.

GIRVIN INSTITUTE

At the first of the weekly meetings in the Girvin Institute of Musical Arts, Glee Mack gave the first of a series of historical lectures. Miss Mack, a new member of the faculty, studied and taught at Oberlin, and is a graduate of the State Teachers' College of Iowa. Her lecture was followed by an informal musicale, the program for which included the Dohnanyi Quintet. Dancing was enjoyed afterwards. The October number of the interesting school paper, the *Fidlegram*, is out.

GUNN SCHOOL

Glenn Dillard Gunn, president, was guest of honor at a reception given by the Wright School of Music, Kankakee, Ill., Oct. 8. Mr. Gunn addressed the student body, and played a Bach program. In the evening he met parents and outlined the music situation in America, also playing music by Chopin and Brahms. Lee Pattison has resumed classes for six weeks. Haydn Owens, of the voice faculty, has returned from Europe, where he concluded arrangements for next spring's tour by the Haydn Choral Society, of which he is conductor.

A new branch school has been opened at 6725 Stoney Island Avenue, under the direction of Eva Preston. Daniel Protheroe began his children's voice classes Oct. 9. Mary Van Auken, Grace Nelson, Ruth Bassett and Arthur Buckley appeared at the National Radio Show at

Cinema Music Classes Filled at Chicago Musical College

CHICAGO, Oct. 23. — The continued rise of the motion picture, and the corresponding flourishing condition of all the elements entailed in showing it, is reflected in the remarkable development of the motion picture organ de-



Henry Francis Parkes, Organist, Who Has Been Added to the Chicago Musical College Faculty

partment in such a representative school as the Chicago Musical College.

The College now receives far more requests for efficiently trained theater organists at fees from \$50 to \$200 a week, than it can accommodate, according to Carl D. Kinsey, manager. At the same time, enrollment in theater organ classes has made an astonishing jump within even recent months, he states, and in order to meet the demand for instruction, both the faculty and the equipment have been augmented at the College.

Henry Francis Parkes, organist at the large Hollywood Theater, of this city, has begun his duties as a new member of the Chicago Musical College faculty, and both his classes and those of Charles H. Demorest, who plays at the Stratford Theater, in addition to conducting the course which has been a regular part of the College curriculum for a number of years, are as full as Mr.

the Coliseum last week. Sophia Swanson Young, of the dramatic department, was assisted by W. Ward Wright, pianist, when she read "Enoch Arden" before the Grand Haven Woman's Club Oct. 1. Milton Charles has assumed the direction of the motion picture organ department, and will supervise the installation of four organs for practice, in addition to a three manual teaching organ.

SHERWOOD MUSIC SCHOOL

John Kessler was assisted by Sidney Silber, when he played the Fourth Saint-Saëns Concerto Tuesday evening at the close of a program which included a group of Chopin, his own "Landscape" and other music.

RUDOLPH REUTER STUDIO

Eunice Hobson has been added to the piano faculty of the Three Arts Conservatory of Wichita, Kan. Mark Hoffman has been engaged to head the piano department of the Milliken University, Decatur, Ill.

CAROLYN WILLARD STUDIO

Emily Barrett played the "Italian" Concerto of Bach and other music Sept. 25.

CHICAGO, Oct. 23.—Vesta Louise Stolz, formerly secretary in the Chicago offices of MUSICAL AMERICA, was married to William Charles Schulze, of this city, Oct. 16.

Kinsey considers advisable for the best interests of intensive instruction.

An organ, of four manuals, is being built in a specially designed sound-proof room, off a new demonstration room, equipped with projection room and screen, and seating a class of 100 which meets one night each week for practical laboratory work in the following of cues, the accompanying of pictures, and all other details required for efficiency in professional engagements. Two motion picture machines, a full-sized screen and a regular operator are useful in the advanced classes, where all sorts of cinema material, from song slides to news reels and feature pictures, are subjected to study. The complete practical experience of the actual theater is taught in the College class rooms.

The new organ has been installed at a cost of \$33,000, Mr. Kinsey reports. Besides this instrument, to be ready Nov. 1, there are other teaching and practice organs.

The regular course of study is divided into two years, of four terms each, and covers all details, from the construction of the organ, the preparation of material according to the picture show, and actual screen work, to study of repertoire, modulation, improvisation, scenic effects and actual screen work before an invited audience.

This course of study may be accomplished in as short time as the proficiency of the student, or the degree of his previous experience, may make possible.

Chicago Civic Quartet in Lyon & Healy Series

CHICAGO, Oct. 23.—The Civic String Quartet, composed of Bertha Kribben, Almada Jones, Charlotte Sarg Polak and Beulah Rosine, is playing this week in the Lyon and Healy artist recital series. One of the compositions listed is Leo Weiner's E Flat Quartet, a work which won one of the \$1000 Berkshire Festival prizes, given by Elizabeth Sprague Coolidge. Samuel Dolnick, violinist of the Chicago Symphony, gave the concerts of the week of Oct. 4, and those of last week were sung by Mark Love, bass.

Blackmore to Lecture on Matthay

CHICAGO, Oct. 23.—John Blackmore, pianist, and member of the Bush Conservatory faculty, will lecture on the methods of Tobias Matthay before the Teachers' Round Table in St. Louis, next month. He will also appear in the artists' course at Gary, Ind., in December.

The newest thing in song recitals for clubs, societies and colleges

Songs of the Arabs and other peoples

LAURA WILLIAMS

23 East Division St., Chicago

Telephone Superior 3454

A few pupils will be received

ANTONIO

CORTIS

Tenor

Chicago Civic Opera

Victor Records

JOSEPH W.

CLOKEY

Composer

HEMPEL

Concert Management

Baldini & Tremaine

Steinway Hall

113 West 57th St., New York

Steinway Piano

World FAMOUS "Madam Butterfly"

The Japanese Soprano

TAMAKI MIURA

Announces a new Japanese Opera

'NAMI-KO-SAN' By FRANCHETTI

OPERA-CONCERTS SEASON 1925-26

FRANK T. KINTZING Manager

1620 Steinway Hall, New York Phone Circle 3301

Nora
La Mar Moss
Contralto
3924 Forest Ave.,
Kansas City, Mo.

HARRIET CASE
Teacher of Singing
1625 Kimball Bldg., Chicago

ELVERA CEDARGREEN
SOPRANO
Teacher of Singing
245 W. Marquette Road,
Chicago

HELEN FREUND
SOPRANO
Chicago Civic Opera
Chicago

LEO PODOLSKY
PIANIST
SHERWOOD MUSIC SCHOOL
410 So. Michigan Ave., Chicago

THEMY GEORGI
Opera—Concert—Oratorio
5050 Sheridan Road, Chicago.

VOLINA POWERS
Soprano
17 East 42nd St.
c/o Musical Advance, New York City

RABINOFF
ANASTASHA—DRAMATIC SOPRANO
Triumphed as Guest Artist
SAN CARLO GRAND OPERA
Cincinnati Zoo Opera
5040 Bernard St., Chicago

RUDOLPH REUTER
PIANIST
Haensel & Jones, Aeolian Hall, N. Y.

VITTORIO TREVISAN
Basso—Chicago Civic Opera Ass'n.
Vocal Studios: 418 Fine Arts Bldg., Chicago
Wabash 4109

QUENTIN R. ULREY
Tenor Concert Oratorio
Teacher of Singing
Olivet College, Olivet, Mich.

A. L. WILSON
TENOR
University of South Dakota,
Vermillion, So. Dak.

"An Excellent Pianist"
Karleton Hackett.
Thompson
Mgt. CULBERTSON
4832 Dorchester Ave., Chicago

SAWYER
Season 1926-1927
Chicago Opera Company
Staats Opera Berlin
Parma, Milan, Rome,
Charlottenburg Opera
Paris
Representative, ALEXANDER KAHN, 11 Boulevard des Italiens, Paris

ALBERTO BIMBONI
Voice Teacher
Coach for Opera and Recitals
2025 Broadway New York City
Telephone Columbus 6074

BOSTONIANS GREET SAN CARLO FORCES

BOSTON, Oct. 23.—The San Carlo Grand Opera Company opened its annual two weeks' stay in the Boston Opera House on Oct. 11, with a brilliant performance of "La Traviata." Fortune Gallo's roster of singers included favorites of former years and new voices, the organization being the best this resourceful impresario has assembled in years. Carlo Peroni is a conductor of exceptional merit, and the new ballet added value to the performances. The operas were well attended, and audiences were rightfully demonstrative.

"La Traviata" brought an excellent Violetta in Tina Paggi, whose beautiful voice and charm of acting evoked applause. Franco Tafuro sang *Alfredo* with rich voice. Lorenzo Conati was impressive vocally and dramatically as *Germet*.

"Aida" was on the Tuesday holiday matinée. Clara Jacobo scored a merited success with her vivid portrayal of *Aida*. Bernice Schalker, taking the place of Stella De Mette, acquitted herself with distinction as *Amneris*. James de Gaviria, singing *Radames* with heroic beauty of tone, proved a valuable addition to the San Carlo forces. Gino Lulli, as *Amonasro*, also won honors. Andrea Mongelli's impressive bass voice was especially fitting in the rôle of *Ramfis*.

Marguerita Sylva's portrayal of *Carmen* at the Tuesday evening performance was one of the finest vouchsafed to Boston audiences. Hers was a superb characterization. Her singing was subtle and artistic. Franco Tafuro sang *Don José* with his usual fine vocal quality, but was not so impressive histrionically. Giuseppe Interrante portrayed *Escamillo* with the requisite flair. Tina Paggi sang *Micaela* delightfully.

With Bianca Saroya as a delightful *Mimi*, Dimitri Onofrei as an eloquent *Rodolfo*, and Tina Paggi as a capricious *Musetta*, the performance of "La Bohème" on Wednesday evening won deserved favor. Natale Cervi was inimitable as *Benoit* and *Alcindoro*.

Lorenzo Conati made the most of his

opportunity as *Rigoletto* in the Thursday evening performance. His voice has more dramatizing feeling than opulent resonance and his acting is strongly characterized. Consuelo Escobar sang *Giuda* with skill, scoring especially in "Caro Nome." Franco Tafuro as the *Duke* shared in the honors. Andrea Mongelli was a sinister *Sparafucile*.

"La Forza del Destino" was given on Friday evening. Bianca Saroya, ever dependable, sang *Donna Leonora*. James de Gaviria again revealed his resonant tenor voice in the rôle of *Don Alvaro*. Lorenzo Conati achieved success as *Don Carlos*. Andrea Mongelli's sonorous voice was effective in the part of *Padre Guardiano*.

Haru Onuki dominated the performance of "Madama Butterfly" on Saturday afternoon. Her singing was warm and ardent, her acting appealing. Dimitri Onofrei as *Pinkerton* sang with lyric ardor. Giuseppe Interrante sang *Sharpless* and Bernice Schalker, *Suzuki*.

The performance of "Il Trovatore" on Saturday evening was splendid. Clara Jacobo won additional honors with her dramatic singing of *Leonora*. James de Gaviria's fiery *Manrico* was heartily applauded. Stella De Mette's vivid portrayal and colorful singing of *Azucena* was one of the high lights of the evening. Gino Lulli was satisfactory as *Count di Luna*.

The San Carlo Company ended its season on Saturday evening, Oct. 23. The Monday evening performance of "Faust" was a gala one, bringing the operatic début of Lucretia Goddard, a young Bostonian who received most of her musical education here. Miss Goddard, in the rôle of *Marguerite*, showed a comprehensive understanding of her part. Her voice, though not large, is of appealing quality. She sang with fine rhythmic sense and with a feeling for style. Dimitri Onofrei was an ardent *Faust*; Andrea Mongelli contributed excellent singing and characterization as *Mephistopheles*; Giuseppe Interrante was an effective *Valentine*; Bernice Schalker, a gracious *Siebel*.

Eloi Grimar and Philine Falco were *Wagner* and *Martha*, respectively.

In the double bill on Tuesday evening, Clara Jacobo won new laurels with her dramatic singing and acting as *Santuzza* in "Cavalleria Rusticana." Franco Tafuro sang *Turiddu* in fiery style. Giuseppe Interrante sang sturdily as *Alfio*. Bernice Schalker was *Mamma Lucia*. Carlo Peroni conducted. "Pagliacci" was ably presented. James de Gaviria gave a ringing performance of *Canio*. Lorenzo Conati scored an ovation with the Prologue. Bianca Saroya showed fine skill as *Nedda*. Giuseppe Interrante sang *Silvio* with his customary fineness.

For the Wednesday matinée, the Company gave an agreeable presentation of "Martha." Consuelo Escobar sang blithely as *Lady Harriet*. Bernice Schalker aided her ably as *Nancy*. Dimitri Onofrei's fine voice was heard to advantage in the part of *Lionel*. Giuseppe Interrante sang *Plunkett*.

"Tosca" was the opera for Wednesday evening. Gladys Axman won further honors with her vivid portrayal of *Tosca*. Lorenzo Conati, as *Scarpia*, showed himself, as usual, a skilled singer. Franco Tafuro as *Mario Cavaradossi*, gave a strongly colored performance.

"La Gioconda," on Thursday evening, was given brilliantly. Clara Jacobo's *Gioconda* was well applauded. The *Enzo* of Franco Tafuro was admirably sung. As *Laura*, Stella De Mette contributed excellent singing. The sonorous voice of Andrea Mongelli was fitting for the part of *Alvise*. Bernice Schalker was ever-dependable as *La Cieca*.

"Lucia di Lammermoor" was sung on Friday evening. Chief honors deservedly fell to Tina Paggi, who showed fine coloratura skill as *Lucia*. Dimitri Onofrei sang *Edgar* for the first time and acquitted himself with distinction. Gino Lulli was *Henry Ashton*.

"Carmen" was presented on Saturday afternoon with practically the same cast as during the first week. The only change was in the part of *Micaela*, sung by Lucretia Goddard, who again revealed a charming voice and a capacity for attractive stage work. "Aida" was repeated in the evening.

HENRY LEVINE.

RECITAL SEASON OPENED FOR PORTLAND AUDIENCES

Oregon Center Enjoys Programs by Individual Artists and Club Organizations

PORTLAND, ORE., Oct. 23.—Alfred Keller, violinist, with Edgar E. Coursen at the piano, displayed musical gifts of exceptional quality in a program that included the César Franck sonata and Lalo's Symphonie Espagnole. Mr. Keller, who is twenty-one years old, is the concert master of the Portland Symphony and played in the first violin section of the New York Philharmonic Orchestra at the Stadium during the past summer.

Ruth Bradley Keiser, pianist, appeared in recital, on Oct. 12. Mrs. Keiser's virtuosity was manifested in classical and modern compositions. Two of her duo art records were used, a Scriabin etude and "Staccato Perpetuel" by Dupont.

Ella Connell Jesse presented students in an excellent program. Movements from the Tchaikovsky Concerto in B Flat Minor, from Chopin's E Minor and the Concertino of Carpenter were played by Orpha Parker, Vyda Pehrson and Bess Allen, and the Liszt in E Flat by Gladys Taft. Mrs. Jesse was at the second piano.

Lucien Becker, organist, is again giving monthly recitals at Reed College.

American compositions were the feature at the last meeting of the Cadman Club.

The new officers of the Portland Dunning Teachers' Club are Nele Rothwell May, president; Maude Campbell, vice-president; Dada Ross Davidson, treasurer; Lucia Davis Simons and Urania Brasch, secretaries; province president, Genevieve Baum Gaskins; Emma Walch Landry, editor of the Dunning magazine; Kate Dell Marden, Jean Warren Carrick, Mrs. Gaskins and Mrs. May, directors. JOCELYN FOULKES.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

MUSICIANS' DIRECTORY

Perry Averill BARITONE
TEACHER OF SINGING
Studio: 215 West 91st St., New York
Tel. Schuyler 1346

Ella Bachus-Behr
231 West 96th Street, New York
Telephone Riverside 8041

Gregory Besrodny VIOLINIST
Graduate of Petrograd Conservatory
Studio: 313 W. 92nd St., New York City
Phone Riverside 6168

William S. Brady
TEACHER OF SINGING
Studio: 137 West 86th St., New York
Telephone Schuyler 3580

Dudley Buck Teacher of Singing
471 West End Ave. Phone Endicott 7449
Member of the American Academy of Teachers of Singing.

Giuseppe Campanari—BARITONE
TEACHER OF SINGING
Studio: 255 West 90th Street, New York City
Telephone Riverside 3469
By Appointment Only

Ernest Carter
COMPOSER—CONDUCTOR
Address: 115 East 69th St., New York
Tel. 8623 Rhineland

Clarence Dickinson
CONCERT ORGANIST
Organist-Director Brick Pres. Church; Temple Beth-el; Union Theological Seminary
Address: 412 Fifth Ave., New York, N. Y.

Ralph Douglass Pianist—Accompanist
Teaching
Coach to Many Prominent Artists
Studio: Metropolitan Opera House Bldg., New York
(By Appointment)
Residence Phone: Billings 6200

Mrs. Karl Feininger
PIANO INSTRUCTION—COACHING
Studio: 148 West 103rd St., New York City
Phone: Academy 3711
American Rep.: L'Ermitage, Versailles, France

Fay Foster VOICE
DICTION—COACHING
Studio: 15 W. 11th St., New York, N. Y.
Tel. Watkins 1101
Director Vocal Dept. Ogontz School, Ogontz, Pa.

Caroline Beeson Fry
TEACHER OF SINGING
New York Studio: Carnegie Hall, Phone Circle 0321
White Plains studio: 2 Orchard Parkway,
Phone White Plains 3200

Hilda Grace Gelling
TEACHER OF SINGING
Associated with Percy Rector Stephens
Studios: 215 West 98th St., New York
Tel. Riverside 5143

Geo. W. Hammond School of Acting
in Grand Opera
Know the stage business of the role you wish to sing.
Studio 25.
Metropolitan Opera House Studios
Phone Penn 2634.

Victor Harris
Teacher of singing in all its branches.
Member: American Academy of Teachers of Singing.
The Beaufort, 140 West 57th Street, N. Y. C.
Telephone, Circle 3063

Ernest P. Hawthorne
AMERICAN PIANIST
Recitals—Instruction
70 Elm St., Potsdam, N. Y.

Carl Haydn TEACHER OF SINGING
Studio: 342 W. 56th St., New York City
Phone Columbus 7715
Tues.-Fri.—La Forge-Berumen Studios
14 W. 68th St., New York

Arthur J. Hubbard
Vincent V. Hubbard
Teachers of Singing
246 Huntington Avenue, Boston, Mass.

Helen Allen Hunt—CONTRALTO
Teacher of Singing
543 Boylston St., Boston, Mass.

International Musical and Educational Agency
Church, Concert and School Positions Secured
MRS. BABCOCK
Telephone: 2634 Circle Carnegie Hall, New York

Harry Kaufman Accompanist—Coach
—Teacher
At the Curtis Institute, Philadelphia, Pa.
Studios: N. Y. 411 Steinway Bldg. Tel. Sch. 0614
Phil. 1832 Spruce St. Tel. Pen. 1310

Minna Kaufmann Voice Teacher and
INSTRUCTION LEHMANN METHOD
4733 Mariposa St., Pittsburgh, Pa.

Sergei Klibansky Teacher of Singing
8 years leading instructor Stern Conservatory,
Berlin. 3 years Institute of Musical Art, N.Y.C.
Studios: 205 W. 57th St. Phone: Circle 10324

McCall Lanham Concert Baritone
Teacher of Singing
Dir.: Vocal Dept., Chevy Chase School, Washn., D.C.
New York, 2403 B'way, Phone: Riv. 6569
Studios: Wash. (Wed.) 1310 19th St., Ph. Frank. 6651

Walter Leary BARITONE
TEACHER OF SINGING
Studio: 134 West 87th St., N. Y. C.
Tel. Schuyler 0480

Caroline Lowe
TEACHER OF SINGING—COACHING
Chickering Studios: 29 W. 57th St. Plaza 2690
Many pupils appearing in concerts and musical comedies.

Isidore Luckstone
TEACHER OF SINGING
200 West 57th St., New York
Telephone Circle 3560

Mrs. John Dennis Mehan
Voice Expert—Coach—Repertoire
Studio: 70 Carnegie Hall, New York City
All appointments by telephone, 1472 Circle

George Harold Miller BASS—
BARITONE
Member of Actors Equity Association
TEACHER OF SINGING
414 West 121st Street
Phone Cathedral 4020

Rhoda Mintz— SOPRANO
TEACHER OF SINGING
Studio: 312 West 109th St., New York City
Phone Academy 0573

Mme. Katherine Morreale
Soprano Repertoire
Voice Culture
170 West 72nd St. New York City
Phone Endicott 7957

Elizabeth Kelso Patterson
SCHOOL OF SINGING
Studio: 336 West 89th St., New York City
Phone Schuyler 10167

Adele Luis Rankin SOPRANO
Art of Singing
Metropolitan Opera House Studios
1425 Broadway, New York
Phone Pennsylvania 2634

Franklin Riker Tenor
Teacher of Singing
Studios: New York, 1425 Broadway
Tel. Pennsylvania 2634
Phila., 1714 Chestnut St. Tel. Spruce 9845

Carl M. Roeder
TEACHER OF PIANO
Technique—Interpretation—Normal Course
607-608 Carnegie Hall, New York
Uptown Studio: 308 Alexander Ave., Bronx

Francis Rogers
CONCERT BARITONE AND TEACHER
OF SINGING
Member American Academy of Teachers of Singing
Studio: 144 East 62nd St., New York

Michel Scapiro
Instruction—Solo Violinist—Composer
Sole Associate Teacher of OTAKAR SEVCIK
155 W. 73rd St., New York City
Tel: Trafalgar 9002

Grace M. Schad COACH—
ACCOMPANIST
Oratorios—Operas—Concert Songs
Studio 34, Metropolitan Opera House, New York
Res.: 49 S. 7th Ave., Mt. Vernon, N.Y. Appt. by Mail

Bernard Sinsheimer VIOLINIST
SINSHEIMER QUARTET
Sole American representative and teacher for entrance to
Ecole Normale de Musique, Paris.
Studios: Wuritzer Bldg. 120 W. 42nd St., N. Y.
Residence Studio: Penna. Ave., Crestwood, N. Y.

Harry Reginald Spier
Teacher of Singing
117 W. 86th St.—Phone Schuyler 0572
Residence Phone Raymond 3086

Charles Gilbert Spross Pianist—Composer
Accompanist—Coach
Carnegie Hall, Studio 504 Phone Circle 8004
Wednesdays
Available for concerts in New York and vicinity.

Mrs. C. Dyas Standish
Teacher of Many Noted Singers
Studio: 211 West 79th St., New York City
Endicott 3306

Charles Tamme
TEACHER OF SINGING
Studio: 2231 Broadway, New York
Phone Trafalgar 3614

Nita Taylor Opera—Concert—
Oratorio
Leading Soprano
Kansas City Civic Opera Company,
Direction, Kansas City Concert Bureau,
3111 Park Ave., Kansas City, Mo.

Mme. Zeta Van Gundy-Wood
TONE BUILDER
TEACHER OF SINGING
Steinway Hall, 100 W. 57th St., New York. Circle 6471

Claude Warford
Teacher of Singing
Studios: 4 West 40th St., New York
Phone, Penn 4897

S. Constantino Yon
TEACHER OF SINGING
Studio: 833 Carnegie Hall, New York
Phone—Circle 0951

David Zalish Pianist and Pedagogue
Appointment by mail or phone
225 W. 110th St., New York Cathedral 9543

W. Henri Zay Special Master Classes
in Voice Technique
with a VERIFIABLE MASTER IDEA behind them
See "The Practical Psychology of Voice," pub. G
Schirmer, which is a Complete Vocal Method.
Studio: 30 West 72nd St., New York

DENVER'S SCHEDULE BRINGS FINE EVENTS

Season Opens with Recitals Given by Artists of Renown

By J. C. Wilcox

DENVER, Oct. 23.—This city has in prospect a season of marked musical activity. Indeed, so early were important concerts scheduled that several have already passed into history—notably the appearances of Marion Talley, John McCormack, and Lawrence Tibbett in the order named.

Robert Slack's twenty-second annual series of artist concerts began on Sept. 11 with John McCormack and will close on April 11 with Amelita Galli-Curci. Lawrence Tibbett was booked to appear Oct. 8. Other artists listed in the Slack series are E. Robert Schmitz, Nov. 2; Will Rogers and the De Reszke Singers, Nov. 19; Carl Flesch, Feb. 3; Tito Schipa, Feb. 24; Sigrid Onegin, March 17 and the New York String Quartet, April 6.

Supplementing his subscription series, Mr. Slack will present Elsie Janis and her company in Denver and other Colorado cities during the last week of November. During the week of Jan. 16 he will bring the Tipica Band for Colorado appearances.

During the past six seasons A. M. Oberfelder has made concert history, not only in Denver but in the country at large, by reason of splendid lists of artists presented at popular prices. He reports a heavier subscription list than ever for the season that will open on Nov. 19, with Claudia Muzio. His other artists in the series are: Mario Chamlee, assisted by Ruth Miller, Oct. 27; Russian National Symphonic Choir, Nov. 18; Ossip Gabrilowitsch and Louis Graveure, Jan. 25; Guy Maier and Lee Pattison, Feb. 8; Mary Lewis and Reinald Werrenrath, Feb. 23; Chicago Grand Opera Trio—Irene Pavloska, Forrest Lamont and Virgilio Lazzari—April 19.

Mr. Oberfelder's list of extra attractions for the season include Marion Talley, Sept. 1; Kansas City Little Symphony, Nov. 6; Manhattan Opera Company in "Nanioko San," Dec. 4; Chaliapin Opera Company in "The Barber of Seville," Jan. 24; Mordkin Ballet, Feb. 11-12.

The Denver Civic Symphony, Horace E. Tureman, conductor, will give its usual series of six pairs of concerts in the Municipal Auditorium, with admission from ten cents to twenty-five cents per concert.

The Denver Music Week Association's greatest project is scheduled for May next, when an original operatic pageant depicting the development of the west, is to be presented for seven consecutive

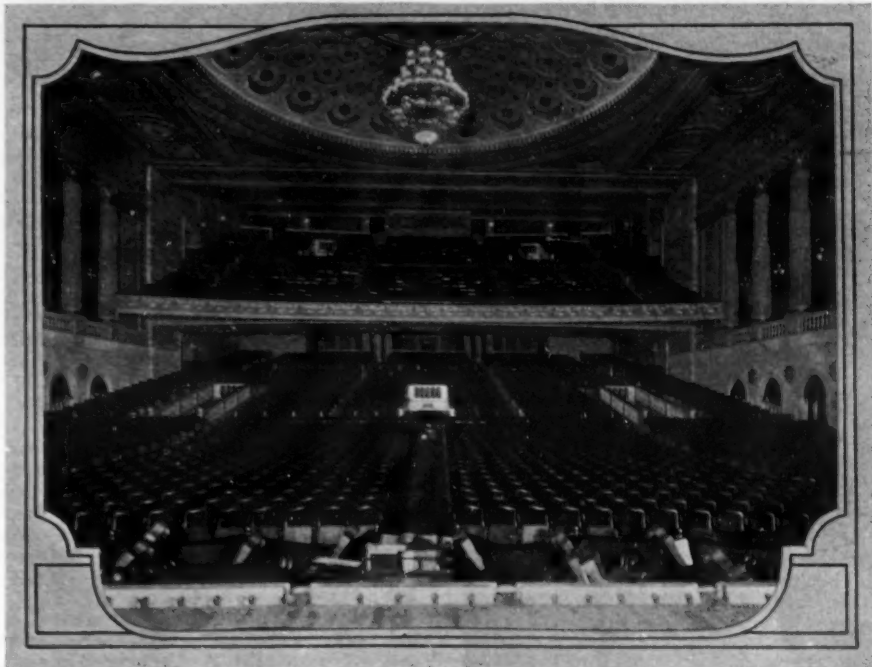
nights in the Auditorium. The poetic libretto for this ambitious work was written by Lillian White Spencer of Denver. Charles Wakefield Cadman is composing the score.

The local branch of Pro Musica Society is planning to present artists in intimate concerts, as during former seasons, and is also active in contributing

to the music section of our public library. The Society is endeavoring to make possible the visit next spring of the Minneapolis Symphony.

Local music clubs and small choral organizations have not yet announced their programs, but will undoubtedly sponsor numerous concerts by resident musicians.

BALLET AND OPERA GREETED IN NEWARK



New Concert Auditorium of Salaam Temple, Newark's Recent Acquisition, Suitable for Important Musical Programs, with a Seating Capacity of 4000

NEWARK, N. J., Oct. 16.—The series of charity concerts given by Salaam Temple, A. A. O. N. M. S., was opened auspiciously at the Mosque on Oct. 11. In the afternoon the Pavley-Oukrainsky Ballet gave a diversified and artistic performance; the audience enjoyed every number and applauded in generous measure. There was also keen appreciation of the dancers' art at the evening performance, when the "Dance of the Hours" from "La Gioconda" was interpreted by Mlle. Allen, Edgumbe, Compton, Winnie, Milar, M. Pavley, and the ballet corps. The conductor was Adolph Schmid.

Maria Liszt was the piano soloist. James Sheridan, tenor, sang three songs and an aria from "L'Elisir d'Amore." An unheralded soloist was Dolores Casinelli, of motion picture fame, who sang well.

In the evening the Manhattan Opera Company presented "Madama Butterfly"

with Tamaki Miura in the title rôle and Aldo Franchetti conducting. The audience was keenly interested and the singing, on the whole, was very commendable. Graham Marr as Sharpless and Julian Oliver as Pinkerton were outstanding. Ada Paggi sang *Suzuki*.

On Thursday evening May Korb, soprano, and Charles Raymond Cronham, organist, drew a pleased audience to their concert in St. Luke's Church. Miss Korb's clear diction and winsome manner won the audience. Her singing of "The Old Refrain," as an encore, and of Mr. Cronham's unusual arrangement of "Go Down, Moses" was especially notable. Mr. Cronham proved a bold experimenter in tone coloring at the organ. He presented a whimsical set of "Fire-side Sketches" by J. W. Klosey, of Pomona College, and a transcription of "Finlandia." Mr. Cronham is municipal organist of Portland, Me.

PHILIP GORDON.

VANCOUVER'S YEAR BEGINS

Calendar Brings Varied Events to British Columbia Audiences

VANCOUVER, Oct. 23.—The season opened with a recital by Gertrude Huntley, pianist, in conjunction with the Men's Musical Club. The gifted Canadian pianist was given a splendid reception. Her program included works by Schubert, Hummel, Rachmaninoff, York, Bowen, Albeniz, Chopin and Liszt. The choir gave a fine account of itself under the baton of Stanley Bligh. The efficient accompanist was Dorothy Haddon.

Students of Fredric Kidson, assisted by Minnie Beveridge, 'cellist, gave a recital recently. Those taking part were George Evans, Alice Clifton, J. C. Lucas, Mrs. Edward Newman, Jack McKay, Gwen Short, Dr. Charles Galbraith, Nellie Davidson, Joseph Marston, Mrs. Leonard Slade, Lillian Short, Kathleen Gould, Joyce Hoare, Victor McFarlane, Mrs. Joseph Allison, Mrs. C. E. Herrett and Beatrice Watson.

Barbara Custance, pianist, has been awarded a bronze medal for aural work from the Royal Academy of Music, London. She was also "highly recommended" for composition.

A recital of junior students of Clare Sumner was given recently. Those taking part were Doreen Allen, Ernest Adams, Grace Butterfield, Dick Bowden, Alvert Bawden, Audrey Clayton, Dorothy Chapman, Peggy Daugherty, Irene Elsey, Mary Finlay, Kathleen Hopkins, Helena Larsen, Margaret Miller, Dorothy Orpana, Alan Patmore, Pamela Runkle, Betty Simpson, Nancy Leidler, Betty Sumner, Pat Sumner, Isabel Switzer, Ray Taylor, Gwen Williams, George Wood and Helen Wilson.

A. WINIFRED LEE.

June Elson Kunkle Sings at Columbus

COLUMBUS, OHIO, Oct. 23.—June Elson Kunkle was heard in a song recital in the Deshler Hotel ballroom, assisted by Margaret Heer Oman, accompanist. The program was well arranged and wide-reaching. Molloy's "Kerry Dance," "Why," by Tchaikovsky, two songs by Charles T. Griffes—"By A Lonely Forest Pathway" and "Time Was When I in Anguish Lay"—and Oley Speak's "Morning" were especially well done and seemed to be particularly enjoyed by the audience. Two former Columbus residents who have won fame as composers were represented on the program—Oley Speaks and Samuel Richard Gaines. The recital was well supported by a long list of patrons, including the Governor and his wife.

R. B.

CHICAGO, Oct. 23.—Volina Powers, soprano, has established her vocal studios in Suite 523, the Fine Arts Building.

Zimbalist Opens Montclair Series

MONTCLAIR, N. J., Oct. 23.—The seventh season of the Unity Concert Course, which is directed by the Rev. Edgar Swan Wiers, was opened auspiciously on a recent Friday evening with a recital by Efrem Zimbalist. The audience overflowed onto the stage and was demonstrative in its appreciation of the program. Although the numbers offered have been played in these parts by Mr. Zimbalist before, he has never been heard to better advantage. The Mendelssohn Concerto, Chopin transcriptions, and a group of short pieces were played with such purity of tone and delicacy of feeling that the artist was obliged to add several encores. Emanuel Bay was a skilled and sensitive accompanist.

PHILIP GORDON.

Schmit Announces Concerts

CHICAGO, Oct. 23.—Hubert Schmit, local manager of artists, announces the following recitals to be given at Lyon and Healy Hall by musicians appearing under his supervision: Alma Méhus, pianist, and Lillian Winter, soprano, Dec. 15; Norman Kling, baritone, and Henry Sopkin, violinist, Jan. 27.

LUCILLE CHALFANT

COLORATURA SOPRANO

Management: R. E. Johnston, 1451 Broadway, New York City
Knabe Piano Used

PAUL

REIMERS

"Master of Song"—H. Finck, *Evening Post*

Available for CONCERTS—RECITALS—MUSICALES

Season 1926-27

Vocal Instructor JULLIARD FOUNDATION

Will Also Accept a Limited Number of Talented Pupils

Excl. Management ANNIE FRIEDBERG, Fisk Bldg., 250 W. 57th St., New York
Steinway Piano Victor Records

Symphonette Ensemble

Flutes, Clarinets, Oboe,
English Horn, Bassoon,
French Horn, Tuba,
Timpani, Harp.

EDGAR R. CARVER
Musical Director

CH. C. PARKYN
Business Manager

120 West 42nd St., New York

The Cleveland Institute of Music

OFFERS

Complete Courses for Students of All Grades

Four year course leads to teacher's certificate or diploma.
Two orchestras afford opportunity for ensemble training.
Special courses for teachers and professionals.
The student residence is open during winter and summer terms.

Send for catalogue outlining courses and fees.

MRS. FRANKLYN B. SANDERS, Director Cleveland, Ohio
2827 Euclid Avenue

Enrica Dillon Again Heads Group of Opera Players in Grove Street

DOWN in Greenwich Village almost anything may happen and most things do. It is all very well to regard that quarter of New York merely as a place where lines are less tightly drawn than on, say, West End Avenue for one extreme and the East Sixties on the other, a place where, sartorially, the sexes get so mixed up that you cannot tell 't'other from which, but as a matter of fact, there are many sincere, straightforward artists there, and more than one real artistic movement has been hatched in "The Village." It is not necessary to point to the Theater Guild, an outcome of the old Washington Square Players as an example. This is but one of many.

Last year an intimate theater was built in Grove Street to house an operatic venture that was destined to take a place in things musical, and the Company of Opera Players was organized by Enrica Clay Dillon, who has had a long career in training singers in the subtleties of operatic acting.

Miss Dillon is a pupil of Mottino of Milan, one of the greatest exponents of the dramatic side of operatic work of modern times. Mottino was originally an actor, a contemporary and confrère of the great Ristori and the elder Salvini. He married an opera singer and being impressed with her shortcomings, dramatically, set to work to teach her to act. Such was his success with her that when he retired from the operatic stage, he gave all his time to teaching this branch of art. Miss Dillon studied with him first as a singer and afterwards as a teacher and has since trained many well known artists.

"My object in establishing the Opera Players," said Miss Dillon, "was to organize a workshop where operatic aspirants could effect the exceedingly difficult transition from the studio to the stage."

"You might ask then, 'Why the necessity for a theater? Why not merely rehearse in a studio or in a hall?' And that's just the point. To experienced artists familiar with the illusion of the theater, any place will do for a rehearsal. They could go through 'Götterdämmerung' in the back yard with a capable director, and learn effectively all he had to teach. But with beginners who have probably never been on a stage, this would not do at all. Half the nervousness that the young singer feels at a debut is the reaction from new surroundings. His voice, projected into a theater sounds quite different from the way it sounded in the studio or drawing-room. The lights, the one-sidedness of the settings, all make for uneasiness. Give him, however, the advantage of a real stage, equipped with the multitudinous paraphernalia of the theater, a row of footlights to sing across, a dark auditorium in front of him like a black cave, and once he is accustomed to this, a tremendous step forward has been made. Also, remember that we live, in our daily lives, in three dimensions, so

to speak. On the stage, the third dimension is reduced to a minimum. That is another important thing for the beginner to become accustomed to.

"Last season we gave thirty-two performances of 'The Immortal Hour' which the Opera Players introduced into this country, with a full orchestra of thirty-three Philharmonic and symphony men. Nearly sixty hitherto unknown singers made appearances and many of



Photo by Marcus Stern

Enrica Clay Dillon

them have since had good offers of engagements and considerable success.

"One thing that I should particularly like to emphasize is that there will be no voice teaching of any kind at the Grove Street Theater. That side of the student's training is entirely in the hands of their individual teachers. I hope, however, shortly to announce a faculty of experienced teachers for dancing, fencing, languages, and so forth, and to arrange special Sunday evening concerts that students and instrumental performers may appear before the public.

"It is not necessary to pay anything to sing or to belong to Opera Players, except an annual subscription to become an associate entitled to tickets for all their productions at half rate, admission to try-outs and auditions and the privilege of engaging lessons from any of the Opera Players Faculty."

J. A. H.

Minneapolis Symphony Series

Sold Out by Public Subscription

[Continued from page 1]

but 100 seats, which were reserved for out-of-town visitors, were occupied by season ticket subscribers. This is far the largest in the history of the orchestra.

Minneapolis has appreciated its orchestra in the past, but when there seemed to be a change in the offing, the city showed its appreciation in no uncertain terms. When the curtain went up for the first time, there was a real ovation for the orchestra personnel, seated on the stage; hardly had this subsided, when Mr. Verbrugghen appeared, and the applause was even greater for him. That this evidence of good feeling was felt by the performers was very evident from the start. The program, with Florence Macbeth, Minnesota coloratura soprano of the Chicago Civic Opera, as soloist, was as follows:

"Schéhérazade" Rimsky-Korsakoff
Mad Scene from "Hamlet" Thomas
Adagio for Strings, from Divertimento
No. 15 Mozart
"Entrance of the Little Fauns," from
"Cydalise and the Satyr" Pierné
"Bell Song" from "Lakmé" Delibes
Overture to "Tannhäuser" Wagner

The high light of this quite diversified program was undoubtedly the Rimsky-Korsakoff number. Not only did Mr.

Verbrugghen give it an impassioned yet scholarly reading, but the members of the orchestra vied with each other in responding to every mood of their conductor, especially finely done were the solos for violin, performed by the new concertmaster, E. Joseph Shadwick. Novelty to Minneapolis were the Mozart Adagio for Strings and the Pierné dance, both beautifully played. Improvement in the brasses was noticeable in the "Tannhäuser" Overture.

Little need be said of Miss Macbeth, but that must be in superlatives. Given a tremendous welcome, she returned a well nigh flawless performance, wherein her lovely voice, charming personality and sound musicianship still further enshrined her in the audience's hearts.

Three major musical events in Minneapolis this season—John McCormack, Marion Talley, and the Symphony—have played to packed houses, so it looks as if the city is facing a most successful season.

H. K. ZUPPINGER.

Boston Symphony Program

Is Given With Brilliance

[Continued from page 1]

Bouquetières," "Les Créoles," and "Les Bavardes." Ibert's music is alive with fancy, the nature of which, for want of accompanying ballet action, one's imagination must supply from the title heads. The orchestration is piquantly iridescent. Descriptive detail and poetic fancy are skillfully blended. A tasteful sonority, a sparkling rhythm, a delightful verve pervade the score.

In the Haydn Symphony, played only once before, in 1896, by Wilhelm Gericke, Mr. Koussevitzky re-discovered music of charm and spirit. The Symphony was played with a nicety and deftness characteristic of Mr. Koussevitzky's sympathetic treatment of the older classics. To the Wagnerian excerpts, Mr. Koussevitzky brought his dramatizing skill and ardent feeling for climax. The playing of the orchestra was noteworthy for warmth and richness of tone.

HENRY LEVINE.

MELIUS COAST SUCCESS

San Francisco Gives Cordial Welcome to Soprano in Concert

SAN FRANCISCO, Oct. 23.—Luella Melius revealed a coloratura voice of crystalline purity when she gave a song recital in the Scottish Rite Auditorium.

The program comprised Handel, Schubert, Reger, Saint-Saëns, David, Watts, Hageman and Weckerlin numbers. Among those which gave special delight were "Sweet Bird" by Handel; "Le Rossignol et la Rose" by Saint-Saëns and Weckerlin's arrangement of "La Capinera." Many numbers were repeated and many encores added. Although Mme. Melius' best work was done in coloratura numbers, each song charmed by force of vocal artistry.

Mme. Melius had the assistance of Brooks Parker, flutist, and of Solon Alberti as pianist and accompanist. The concert was under the management of Frank Healy.

MARJORY M. FISHER.

Chicago Symphony Presents

Novel Strauss Composition

[Continued from page 1]

phonic reminiscence of "Der Rosenkavalier" was supplemented with the composer's familiar complex manipulation of the diatonic scale. There was actually a cadence, leading frankly into the tonic major, in the midst of the Interlude, so the work, though it is only two years old, can scarcely be called modern. In the Waltz, Strauss has combined the Alpine idiom with moderately seductive borrowings from the Viennese cupboard, and the result is pleasant, though the dance by no means compares with the pleasant trifle, in the same rhythm, from "Der Rosenkavalier." The waltz is scarcely more than a joke, in fact, and its fillip is, it must be admitted, none the less effective because it is directed against the audience. Though the opera was scored for an orchestra of only forty-five, it calls upon the wood-winds for a full share of labor, and requires also three horns, two trumpets and a couple of trombones. A piano is used in the waltz.

The music was pleasant to hear, and Mr. Stock sought to make nothing more of it than it deserved. He did a far more magnanimous service for the Rachmaninoff Symphony, which, while beautiful, is, for logic or purpose, constructed after the fashion of a tread-mill. The orchestra lent the shining work a delightful purity and brilliance of tone, and under Mr. Stock's guidance, made it seem quite an imposing work even otherwise than merely for its extensiveness of surface. The opening and concluding numbers of the program, well played, passed without special reactions from a crowded audience. The program had the customary repetition at this evening's concert.

For the first program in the orchestra's fourteenth season of popular concerts, Mr. Stock listed on Oct. 21 Goldmark's "Rustic Wedding," Dukas' "Apprentice Sorcerer," Rimsky-Korsakoff's "Caprice Espagnol," Dvorak's "Carnival" Overture and a portion of Massenet's "Scènes Alsaciennes," the last with 'cello and clarinet obbligati by Alfred Wallenstein and Robert Lindemann. Numerous extra pieces were played for the customary crowded and appreciative audience.

EUGENE STINSON.

Nina Morgana Sings in Philadelphia

PHILADELPHIA, Oct. 23.—Nina Morgana won great success when the Main Line Orchestra opened its season, on the afternoon of Oct. 17. The climax of her performance was reached in the Mad Scene from "Hamlet." She gave three groups of songs, in addition to this, including "Nina" by Pergolesi, "Phyllis Has Such Charming Graces," an aria from "Der Freischütz," and songs by Puccini, Sibella, Chadwick, Warren, Rimsky-Korsakoff and Liebling. Katherine Kerin not only played able accompaniments, but also pleased in a solo group, to which she had to add an encore.

ESTABLISHED 1857



**PEABODY
CONSERVATORY**

BALTIMORE, MD.

Harold Randolph, Director

The oldest and most noted Conservatory in the Country. Circulars Mailed

**LANGENUS
WOODWIND QUINTET**

Lecture-Concerts

Circular Mailed

125 West 42nd Street New York City

2 Sacred Cantatas by R. S. STOUGHTON

4th large Edition
THE WOMAN OF SYCHAR

Scriptural Text by
Frederick H. Martens

Chorus of Mixed Voices with
Soli (Soprano, Alto, Tenor and
Baritone)

Music by R. S. Stoughton

Price 75 cents, List

Orchestration for Rental

Just Published

ESTHER

Text adapted from the Scriptures
by Frederick H. Martens
Chorus of Mixed Voices with
Solo (Mezzo-Soprano, Tenor
and Baritone)

Music by R. S. Stoughton

Price 75 cents, List

These worth-while Cantatas are obtainable on approval from the publishers

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON
40-44 Winchester St.

NEW YORK
13 East 17th St.

CHICAGO
316 So. Wabash Ave.

ETHEL

GROW

CONTRALTO

"A SINGER WHO IS A MUSICIAN"

"BUILDER OF UNUSUAL, EFFECTIVE PROGRAMS"

STUDIO: 200 WEST 57th STREET, NEW YORK

Boston Activities

Oct. 23.

Olive Macey Appleton of Brockton, won the contest for sopranos, which was declared a tie, at the trials held last Wednesday in Steinert Hall. There were nine sopranos in the competition and the supplementary trial returned Miss Appleton the winner. She, with Allan Farnham in the violin division, Florence Owens for contralto, Hazel Hallet, piano, and Dorothy E. Tremblé, cello, will enter the contest of the Plymouth District. This includes all the New England States, and will be held at New Haven within a few weeks. The winner at New Haven will go to the Sesquicentennial Exhibition at Philadelphia, where they will compete for a cash prize of \$500. Both trials were held under the auspices of the National Federation of Music Clubs. Mrs. Mary G. Reed is president of the Massachusetts Federation of Music Clubs.

The Boston Civic Orchestra, Joseph Wagner, conductor, began its second year of practice on Oct. 20 at the Memorial High School Hall in Roxbury. The purpose of these rehearsals is to train young players of both sexes in ensemble work and to acquaint them with a standard repertory.

Marjorie Warren Leadbetter, soprano, after a brief respite at her camp in the White Mountains, has returned to the concert stage. She recently sang at the Masonic Temple here, where over 1500 Scottish Rite Masons were assembled. She was most enthusiastically received. Her other appearances since the season opened have been at the Music Club of Newport, R. I., at a musicale in the home of Mrs. Herbert F. Brown, Portland, Me., and soloist at the dedication of the new organ in the First Baptist Church, Salem, Mass.

The first studio recital of the season was given on Sunday evening, Oct. 10, at the studio of Margaret Gow in Trinity Court. Margaret Godding, a soprano of charm and intelligence, sang compositions by Mozart, Bach, Schubert, Wolf, Strauss, Pergolesi, Poesiello, Weckerlin, Mrs. Beach, Bax, Dunhill, Vaughan-Williams, Besly and Gounod. She was accompanied by Margaret Bradgdon Richardson, who also contributed a Chopin group. Miss Gow heads the voice department at Dean Academy, Franklin, Mass., where there is much musical activity. This year in Miss Gow's class there is an unusually large enrollment. Edith Winn, violin teacher of this city, is in charge of the violin department at Dean and reports large classes.

About three score music lovers as-

sembled at "Harmony Home," the residence of Mrs. Edith Noyes Greene, on Sunday, Oct. 17, and enjoyed a variety of choice music. Minnie Stratton Watson, soprano, accompanied by Frank Watson, sang with her customary artistry "Beloved," Silberta; "The Wayfarers' Night Song," Easthope Clark and "The Living God," O'Hara. Hazel Clark Leonard, violinist, played a group from the classics and John Orth played some of his own compositions.

Minnie Stratton Watson was accompanist to Maria Conde, coloratura soprano soloist, at the Fête of St. Christopher, Somerset Hotel, Wednesday evening, Oct. 20.

Clara Shear, soprano of the Chicago Civic Opera Company, entertained a host of friends at a musicale in her home, 25 Pierce Street, Malden, Mass., Sunday evening, Oct. 17. Miss Shear sang some of the songs which she will use on her concert tour at the end of the Chicago Civic Opera season. Gladys de Almeida, soprano, and Esther Claff, dramatic soprano, contributed solos. Henry Levine was accompanist. Miss Shear leaves for Chicago, Sunday, Oct. 24.

The house of E. C. Schirmer of this city, has just published two choruses for women's voices by Aaron Copland. Mr. Copland is known to Bostonian concertgoers from his orchestral compositions, which have been played by the Boston Symphony, under the baton of Serge Koussevitzky.

When Gladys de Almeida, soprano, makes her New York debut in Town Hall on Nov. 5, her program will contain two songs by Boston composers, "The Changeling," by Everett Titcomb, and Charles Repper's "Carmencita," dedicated to her.

The New England Conservatory is holding examinations for admission to the free classes for children in singing, folk-dancing, music, reading and writing, and appreciation of music. Candidates must be between six and twelve years of age.

Dorothea Cheney, pianist, a pupil of Pauline Danforth, now a junior at Vassar College and studying piano under Kate Chittenden of the faculty, gave a recital at Vassar College, Oct. 12. Miss Cheney played with skill an ambitious program of compositions by Scriabin, John Ireland, Levitzki, Beethoven, Bach, Moussorgsky, Brahms, Ravel and Chopin. The young artist will play the same program in New York at the American Institute of Applied Music, of which Miss Chittenden is dean.

Cora de Volt will be heard in many States this coming season in her lecture, "Musical Obligations of the American People." Her itinerary will take her into Rhode Island, New York, Pennsylvania, New Jersey, Ohio and her home State, Iowa. Charlotte de Volt spent a few days in Boston in September, returning from her summer concerts through New Hampshire, Vermont and Maine, with headquarters at Aloha Club at Pike, N. H. She established a summer studio at Belgrade Lake, Me. Miss de Volt is to be in the South again this year. In September she was heard in a concert in Memorial Hall of the Due West Women's College at Due West, S. C. She will have charge of the violin department of this college, also that of Erskine College. Her concert bookings are so arranged that she will be in Boston, Feb. 21, assisting in a two-harp concert given by Artiss de Volt and Kathryn Perkins.

A notable concert is listed for Jordan Hall, Nov. 5, when Guy Maier and Lee Pattison will make their only dual appearance in this city. The concert will

Future of American Music Depends on Artists of Today, Says Marie Morrissey

(Portrait on front page)

BEING American as far back as the Pilgrim Fathers, Marie Morrissey is entitled by birth to have something to say about American music. Throughout her career as a concert contralto, she has always championed our native composers; so by experience she is further entitled to the right of an authority on the subject.

"The future of American music will take care of itself," Miss Morrissey says, "if we musicians take care of the present. I mean by that that we should do all in our power to develop our musical resources and encourage the American artist and composer. We must work to the point where foreign artists need not feel called upon to give us their condescension and advice, and that never-failing commiserating remark about youth and lack of atmosphere."

Miss Morrissey was born in Wilkes-Barre, Pa. The family moved to Brooklyn, N. Y., when she was three months old, and here she made her home through her girlhood. Miss Morrissey is entirely American trained. Her piano study was begun when she was six years old. At fifteen she was not only playing a three-manual organ, but conducting a large glee club of mixed voices, most of the members being twice her age.

She began her voice studies with Dudley Buck at sixteen, and a few years later emerged from his studios one of the youngest contraltos before the public. After her debut recital in Aeolian Hall, New York, in 1915, she was immediately engaged for two tours with the Russian Symphony, and for an appearance with the Minneapolis Symphony. She also held the position of soloist at the Fifth Avenue Presbyterian Church in New York up to the time of her marriage, in 1921, to Roy J. Keith.

Miss Morrissey will make her first tour of the Pacific Coast in the spring. This will begin at Los Angeles, where she will sing on May 27 with the Los Angeles Oratorio Society.

As for the problems that confront the singer, keeping physically fit for one's

work transcends all others, is Miss Morrissey's opinion.

"A pianist or other instrumentalist can worry along with a fussy digestion or a frayed nervous system, and still manage to make a good showing, but the voice is a jealous task-master, and reflects unerringly the physical condition of the singer. And to keep in good trim the daily walk is an absolute necessity to make the voice safe for singing. Deep breathing is also an important factor. Of course, it takes a certain amount of courage to drag one's self out of bed and into the early morning world, but think what dividends it pays in return. You come back to the house a new creature, full of optimism and energy enough to do the work of ten persons."

When she is not on tour, Miss Morrissey makes her home in Chicago.

Philadelphia Clubs Are Active

PHILADELPHIA, Oct. 23.—The Philadelphia Music Club is holding open house in the new quarters in the Estey Building, the second floor of which has been taken for club purposes. A music salon is a great gain for the presentation of programs, as well as for rehearsal of the club and of the affiliated bodies, the Women's Symphony, directed by J. W. F. Leman, and the Philadelphia Operatic Society, directed by Clarence Bawden. A series of teas will feature the week, with the president, Mrs. Edwin Watrous, and other officers, as hostesses. Several of the winners of prizes and of Matinée Musicale Club scholarships in the local district's competition for young musicians conducted under the auspices of the National Federation of Music Clubs, were winners on the Town Hall contest for the Liberty District. These were Charles Cline, tenor; Helen Berlin, violin, and Virginia Kendrick, contralto, comprising nearly fifty per cent of the awards for the States of Pennsylvania, New Jersey and New York. With their co-winners they will compete at the final competition Nov. 3, in the Academy of Music, here, under the auspices of the National Confederation and the Sesquicentennial Music Committee, with district winners from the other sections of the country. The final first awards will carry prizes of \$500 each and other distinctions.

W. R. M.

Charles Cease Sings in Kansas City

KANSAS CITY, Mo., Oct. 23.—Charles Cease, baritone, sang a group of Geneve Lichtenwalter's songs with marked success at the first bi-monthly meeting of the Kansas City Musical Club, in the Hotel Baltimore recently. Mr. Cease was a guest artist.

B. L.

SYLVIA LENT

VIOLINIST

Southern Debut

"Of all the hundreds who heard her in the auditorium of the Woman's Club, it is certain there is not one who does not hope her appearance presages many more recitals in this city. For it is doubtful if a young musician ever won her first Atlanta audience more thoroughly than did Miss Lent. She is a splendid artist."

—Atlanta Constitution.

Management

LOUDON CHARLTON

Carnegie Hall, New York



be given in connection with the New England Conservatory Orchestra, Wallace Goodrich, dean of the Conservatory, conducting. Messrs. Maier and Pattison will play a concerto for two pianos and orchestra by Ernest Hutcheson, and, with Mr. Hutcheson, a concerto for three pianos by Bach. The concert will be under the direction of Frank L. Flanders, general manager of the Conservatory.

Dorothy Parker, pianist and teacher, has changed her studio from the Nottingham Chambers to 180 Commonwealth Avenue.

Edith Bullard, teacher of voice and head of the vocal department at Wellesley College, has reopened her vocal studio with a large enrollment.

Sylvia Breskin, dramatic soprano, pupil of Giacomo Masuroff, of this city, achieved success in a concert appearance in Calozia, Italy. Miss Breskin has also been acclaimed in operatic appearances in that country.

W. J. PARKER.



LOUISE HUNTER

—SOPRANO—

Metropolitan Opera Company

Address: Louise Hunter Management
Metropolitan Opera House, New York City

ELIZABETH

QUAILE

Studio: 22 East 89th St., New York
Tel. Lenox 1659

TEACHER OF PIANO

Classes in
PEDAGOGY and INTERPRETATION
Joint Author of DILLER-QUAILE
Educational Series of Piano Literature
Educational Studies for Beginners
(G. Schirmer, Inc., Publishers)

HENRIETTA

SPEKE-SEELEY

VOCAL TEACHER
LECTURERMetropolitan Opera House Studios
1425 Broadway, New York

ETHEL CAVE-COLE
Concert Accompanist—Ensemble Player
Coach—Vocal and Instrumental
57 W. 58th St., New York
Phone Plaza 2640

EUNICE HOWARD
PIANIST
Available Season 1926-27
Personal Representative,
MARTA KLEIN, 19 W. 55th St., N. Y. City

MARTURO VITA
Voice Culture—Opera Coach
Carnegie Hall, Studio 402 Tel. Circle 1330

Cecil Arden
Management of CECIL ARDEN, 27 West 67th St., New York City

FREDERICK GUNSTER TENOR
Forwarding Address: Care Musical America, New York

New York Concerts

[Continued from page 13]

Larghetto in A Major. Tchaikovsky's Canzonetta from violin concerto, Dvorak's "Humoresque" and Wieniawski's "Airs Russes" made up the second; Joachim's arrangement of Brahms' Fifth Hungarian Dance, Kreisler's Caprice Viennois and Singaglia's "Rapsodia Piemontese," the third. He made, on the whole, an excellent impression. His technic was good, his tone carefully formed, and in practically every case the rhythmical and emotional values were well realized.

E. A.

Manhattan Double Quartet

A concert devoted to American compositions was given in Aeolian Hall on the evening of Oct. 23, by Zeta V. Wood and the Manhattan Double Quartet which she conducts. The Quartet was heard in Negro melodies and pieces by MacDowell, Kramer, Rogers, Nevin and Sprout, but the most interesting contributions were songs built on Indian themes, of which those by Lieurance were the most characteristic. The Quartet, consisting of Dorothy Lungen, Mary McLean, Frances Reiter, Gertrude Carpenter, Esther Leffkowitz, Florence Hoffman, Mary Meyer and Myra Jackson, has improved since its appearance last season in execution, phrasing and style, but there was still an occasional lapse from the exact pitch. Mme. Wood sang a couple of Negro spirituals, a group of Indian songs and songs by Grant-Schaefer, Fiske, Stickles and Josten, as well as several encores, displaying an excellent voice. She delivers her songs in good style and with authority. The audience was large and liberal in its applause.

G. F. B.

Miss Greville Again

A second recital was given by Ursula Greville, after a week's interval, in Aeolian Hall on Saturday evening of last week. Miss Greville gave a program as interesting and pleasurable as that which characterized her first appearance this season. A Brahms group which sounded the depths of the master lieder composer's inspiration was succeeded by ballads from Britain's North country, Elizabethan airs and works of contemporary Englishmen. Miss Greville again impressed with the sincere artistry of her singing and her unquestioned musicianship. Owen Mase supplied capable accompaniments.

D. S. L.

The English Singers

When the Avon bard did his fellow singer of the blithely spacious Elizabethan days the rare honor (for him) of quoting direct in "The Merry Wives of Windsor" the lines about those "shallow rivers, to whose falls, melodious birds sing madrigals," one fancies he may have had chiming in his memory

some of the music heard in Town Hall the afternoon of Oct. 24; that in some Tudor manor house, where the players had been, there had come some such magical opening of music casements as the English Singers contrived on Sunday, with their madrigals and folk-songs, their ballets and chansonets, their Italian street cries and solemn motets. There will not be many concerts this season of such hale, yet exquisite delight; nor many in which almost the entire critical brigade will be found remaining in its seats for extra numbers after the conclusion of the printed list.

It seems hopeless to confine in the limits of an ordinarily succinct review the discussions prompted by these exceptional singers, and their equally exceptional program. Not to say too much, is inevitably to say too little. Virtually every number sung would merit a paragraph. Failing in that, nothing could be more unfaithful to the living, vibrating charm of this concert than to quote in dry array its successions of titles and composers, its multitude of 15th and 16th century dates, signifying when one or another of the great race of English madrigalists opened or closed his eyes. But whether it was William Byrd's waywardly rhythmized Amariyllis, dancing on the Green, or Wylbye's Corydon thinking too soon that his heart was slain, or Morley's "Crystal running fountain" that in its language babbled the fa-la's of love, there was here a nympholepsy that somehow went out of music shortly after the death of Good Queen Bess. And that "Silver Swan" of Orlando Gibbons, which was repeated that the afternoon might end with the rich luster and haunting beauty of one of the noblest of these old masterworks—was there perhaps a moral to makers of music in its final line, "More geese than swans now live, more fools than wise"?

Besides the array of madrigals, motets and kindred works of Tudor days, there were French Chansons, Italian street cries, some Purcell numbers that for humor and echo of sound to sense can scarcely since have been surpassed—"I Spy Celia" and "The Three Fairies," linked with Naylor's "John, Come Kiss Me Now"; and some sterling and heart-warming arrangements of folk tunes by Vaughan Williams. The audience had its way with respect to a repetition of "The Turtle Dove," after the printed list had been completed. It would have liked to hear again, too, the rousing "Wassail Song."

Of the ensemble, no praise could be excessive. Tone, musicianship, sentiment, spirit, mood, were always just what the number demanded. Every phrase was polished; sly humor and a wistful tenderness had play. They are a rarely felicitous sextet, these English singers, and they gave a case-hardened reviewer one of the most refreshing experiences of many a season. Theirs are the "Triumphs of Oriana." O. T.

Glasgow Choir Again

The Glasgow Orpheus Choir gave its second and last concert of the season here Sunday afternoon, Oct. 24, in Carnegie Hall, creating the same excellent impression it made on its appearance here two weeks ago. There were numbers by R. J. S. Stevens, Benet, Epslin, Walter Macfarren, E. G. Macintosh, Cole-ridge-Taylor, Elgar, Festa, Rutland Boughton, Balfour-Gardiner and Charles Wood. There were arrangements by

Hugh S. Robertson, able leader of the choir, by Heien Hopekirk, Bantock, Purcell Mansfield, J. Hunter MacMillan and Kennedy Fraser. Three singers—Agnes MacGregor, William Smith and Margaret Ferguson—appeared creditably as soloists. A. J. Gourlay played an exuberant strathspey and reel on the piano. Honors of the evening went to the choir itself, indirectly to the man who had trained it, for its splendid ensemble spirit, its many tonal colors, beautifully blended, its rhythm, its pianissimos, incredibly soft. There was, however, due to the inherent characteristics of the music, a rather minor monotony to the program, lengthened considerably by the demand for encores. Final divertissement was the appearance on the stage of Harry Lauder, suitably kilted, and the informal singing all together of "Auld Lang Syne." E. A.

Irma de Baun Appears

Enjoyable singing, of a program of worth, was that of Irma de Baun, soprano, who appeared in an Aeolian Hall recital last Sunday afternoon, with Walter Golde at the piano. Not often is Mozart sung as delightfully as it was by Miss de Baun, and, perhaps realizing her abilities along this line, she included two arias—"Non mi dir" from "Don Giovanni" and "Ah! che amando" from "The Saraglio" as well as the perennial "Alleluja." Aided considerably by the pure accompaniments of Mr. Golde, Miss de Baun made of these numbers jewels of simple expression, if not gems of perfect vocalism.

Very artistic, also, was Miss de Baun's delivery of a German group, of Bach's "Willst du dein Herz mir schenken," Schubert's "Liebesbotschaft" and "Pastorella," and two Blech songs. In these, possibly, a little of Mozart's naiveté was carried over, which at times made more miniature their dramatics. Weckerlin's arrangement of the Venus air from Lully's "Thésée" was among the best sung of the afternoon's music. Staub, Massenet, Delibes and others were represented.

D. S. L.

John McCormack's First

There was a bad traffic jam about Carnegie Hall Sunday night, Oct. 24, and many a belated individual found it advisable to leave his cab a block or two away and hasten forward on foot in spite of a pelting rain. The reason for the congestion, if not for the rain, was the first appearance in New York this season of the all-popular John McCormack; and, of course, the stage held an overflow audience of those unable to get seats in the huge auditorium.

For his first number, the tenor went back to the first Italian opera—or the one first publicly performed, to be more exact—Peri's "Euridice." From this work of date 1600, written on commission to grace the festivities which followed the marriage of King Henry IV of France with Maria de Medici, McCormack excerpted the air, "Gloite al canto mio" and sang it with due regard for its dignity of style. Immediately thereafter came an admirable achievement of the long divisions of "Let Us But Rest," from Bach's cantata of that name. The tenor's clarity of diction and his capacity to utilize breath reserve for unusually long phrases—both an old story to the more discriminating members of McCormack's audiences—again evoked admiration.

Respighi, Bantock, and Elgar songs were included in the second group, and the usual Irish lilt and familiar ballads came later. Encore numbers were nu-

merous, as always, and of course these included "Mother Macree," sung to the second audience upon the stage. "Would God I Were the Tender Apple Blossom" and "On the Wings of Song" were two of the most successful of those familiar melodies to which McCormack gives an essentially bardic flavor. As at some other recitals of memory, the tenor was more thoroughly himself, vocally (and thus able to impart a greater warmth to his singing), in his later numbers than at the first of his program, though the songs with real musical value were, in most instances, those of the first two groups. But perhaps the cheaper songs are the ones which stand most in need of the tenor's best. It is a best still unique among the artists of the day.

Edwin Schneider played accompaniments in his long familiar way, and James Liebling supplied the needed respite from the encore friends by coming forward with several cello numbers.

O. T.

Dora Rose's Program

Dora Rose knows the science of arranging a perfect program, and when she sang in Aeolian Hall on Sunday night, there was a large audience present to give her encouragement, in spite of a disagreeable downfall of rain outside. She began with a Bach Aria—"Meinem Hirten Bleib ich treu" from the Cantata "Ich hab in Gottes Herz und Sinn." This was given with an oboe obbligato played sensitively by Felix Santangelo. Miss Rose's vocal equipment is less impressive than her musical sense and taste. Her voice is taut and her manner strained, and if ever she possessed vocal brilliance, the last trace of vibrancy has been eradicated by faulty methods.

Her reason for giving a lone group of Russian songs in costume was not apparent, unless it might have been to display a very beautiful foreign dress. No improvement in her singing of three folk-songs and songs by Rachmaninoff, Gretchaninoff, Dargomizhky and Tchaikovsky was effected thereby.

Rudolph Gruen played adequate accompaniments.

S. M.

George McKeon Flies to Duty

NEW BRUNSWICK, N. J., Oct. 23.—George McKeon sang three times last week, Oct. 14, 15, and 16 in "Pinafore" at the Campus Night Entertainments at New Jersey College. It seemed doubtful at one time that Mr. McKeon would be able to keep his engagement as it conflicted with his aviation duty, but rather than disappoint his audience he flew each night from Mitchell Field to New Brunswick, arriving in time for the performance.

Sylvia Lent Makes Southern Debut

Sylvia Lent, violinist, who opened her fourth American concert tour on Sept. 7 as soloist with the Philadelphia Orchestra, Frederick Stock conducting, at the Sesquicentennial, made her Southern debut in Atlanta, Ga., on Oct. 6 in the first of the 1926-1927 series of morning music recitals of the Atlanta Music Club.

Mr. & Mrs. Henry Holden Huss

JOINT RECITALS
Piano and Voice Specialists
Entire Preparation to Concert Stage
Special Teachers' Course
Studio: 809 Steinway Bldg., 113 W. 57th St.
Residence: 144 East 150th St., New York City
Phone: Mott Haven 8283

JANE R. CATHCART

Teacher of

PIANO—ELEMENTARY HARMONY

Address 200 West 57th St., New York

Phone 10117 Circle

HIGGINS

SCHOOL
OF
MUSIC

CHARLES HIGGINS, Violin
ELIZABETH PICKERING,
Piano—Voice—Coaching
125 West 119th Street, New York
Tel. University 3936

MARIE SUNDELIUS

SOPRANO

Metropolitan Opera Company
Management Haensel & Jones
Steinway Hall, New York

Maude Douglas Tweedy

Vocal Art Science Studio
Vanderbilt Studios
15 E. 38th St., New York
Tel. Calverton 0487



MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Glass—Ballad—
Drama—Lectures
310 Riverside Drive
Phone—3880 Academy
New York City

JULES FALK

The Distinguished Violinist
Season 1926-27 now booking
JULES FALK CONCERT
DIRECTION
226 Fifth Avenue, New York



LOUISE LORING

CHICAGO CIVIC OPERA

TILLOTSON CONCERT DIRECTION

935 Madison Ave. Telephone Rhinelander 9078 New York, N. Y.

SOPRANO

LARSEN

VIOLINIST

Studio: 135 W. 79th St.
New York, N. Y.
Tel. Trafalgar 7367

"I congratulate you on your very excellent teaching."—Leopold Auer

MME. CLEMENTINE

ROMUALDO

VOCAL STUDIOS

DE VERE

SAPIO

Voice Development, Style, Repertoire.
109 Riverside Drive, New York, N. Y.
Tel. Endicott 8066

GRACE DIVINE

Management: George De Lisle

MEZZO-SOPRANO

321 Broadway

J. SHUMSKY-MARIO

Scholarship for exceptionally gifted

Teacher of Battistini's and de
Luca's Voice Placement and
Bell Canto Method
Metropolitan Opera House
Studios

The Genius and Career of Bellini

[Continued from page 3]

Following it came "Il Barbiere di Gheldria" in Venice at the Teatro S. Benedetto, Feb. 1829. His next move in the operatic field was a work called "Zaira," the Persian "Otello" of Voltaire. It was a commission given him, after Rossini had refused it, by the management of a new theater which was to be opened in the city of Parma. The sum granted for the work was 5000 francs. It had but one solitary performance, when it opened the theater on May 16, 1829, for it seems that the composer had refused a work entitled "Caesare in Egitto" written by a local Parma lawyer, Signor Torregiani, whose literary work was a mere compilation of many opera books. This move of Bellini's incurred the displeasure of the public, which vented it on the work.

It was with "I Capuletti e Montecchi" ("Romeo und Julie") that Bellini had his revenge. In this two-act work, which was first produced at the Fenice, Venice, March 11, 1830, he used a considerable portion of "Zaira," in order to have the opera finished on time. As the opera was founded upon Shakespeare's play, we find that what the composer had gained in tender melancholic scenes, he has lost in the tragic and funereal ones. Giudetta Grisi as *Romeo*, Caradori as *Juliet* and Bonfigli as *Tybal* were of the cast at the premiere. Probably not until 1847 was the work performed in the United States, when it was given in Philadelphia at the Walnut Street Theater, Aug. 6. The following year it was given in New York at the Astor Place Opera House on Jan. 28. A German production of the work was given at Niblo's Garden, New York, April 10, 1855.

The "Grand" Works

In the early summer of 1830, Bellini left the City of the Doges for Milan, where the two works which were to immortalize his name and as yet not created were both to be produced in 1831.

In one of the two most famous of his operas "Sonnambula," composed at this time, is a picture of charming unspoiled village life. The light has here fallen

on his melodic ability. Here tenderness and delicacy, especially in the elegiac part, are most charming. The opera was first performed at the Teatro Carcano, Milan, March 6, 1831, with Rubini as *Elvino*, Pasta as *Amina*, Mariani as *Rodolfo* and Taccani as *Lisa*. The performance given in English at the Park Theater, New York, Nov. 13, 1835, and which was followed by a farce "The Regent," was, as far as can be ascertained, the first performance in the United States. An Italian performance was given at Palm's Opera House, New York, May 13, 1844. It was first given at the Metropolitan Opera House, Nov. 14, 1883. The Chicago Opera several years ago revived the work, with Mme. Galli-Curci as the heroine.

One comes now to the work which contains some of the loveliest melodies of the composer. It was the day after Christmas in 1831 that "Norma" made its debut at the Scala, Milan. Bellini's two-act masterpiece founded on the play by Alexandre Soumet was mounted with Pasta as *Norma*, Grisi as *Adalgisa* and Donizelli as *Pollione*. First a failure, it was not long before it was hailed as his best creation. In an English translation by Joseph Reese Fry it was first performed in the United States, Philadelphia, Chestnut Street Theater, in December of 1840. It was performed in New Orleans, La., at the Théâtre d'Orléans, Dec. 31, 1842. The first performance given at the Metropolitan Opera House was on Feb. 27, 1890.

The next work "Beatrice di Tenda" or "Il Castello d'Ursino" in three acts is but a weak imitation of "Anna Bolena." It was first given in Venice at the Fenice, March 16, 1833. The first United States performance was in New Orleans, at the Théâtre d'Orléans, March 21, 1842, and the first New York one was at Palm's Opera House, March 18, 1844, in Italian.

A "Puritani" Anecdote

After a visit to Venice Bellini returned to stay a little more than six weeks in Milan. In May, 1833, he paid a visit to London to conduct his works and at the close of the year went to Paris. Here where his last opera was to be brought out he was faced with the necessity of finding a new librettist since there had been an estrangement between himself and Romani. So it was that Count Carlo Pepoli came to write the text of "I Puritani" in three acts.

The cast for the first production in Paris at the Théâtre Italien, Jan. 25, 1835, included Grisi, Rubini, Tamburini and Lablache. "I Puritani" brought him many distinctions including the Order of the Legion of Honor, a decoration from the King of Naples and what was more than anything else the return of the friendship between himself and Romani. The work was given in the United States in Philadelphia, at the Chestnut Street Theater, Nov. 20, 1843, and New York, Palm's Opera House, Feb. 3, 1844, in Italian. The first performance at the Metropolitan Opera House took place Oct. 29, 1883.

The story is told that while Rubini the tenor was rehearsing his part for the first production of "I Puritani," the composer cried out in rage, "You put no life into your music. Show some feeling. Don't you know what love is?" Then changing his tone, "Don't you know your voice is a gold mine that has not been fully explored? You are an

excellent artist, but that is not sufficient. You must forget yourself and represent *Gualtiero*. Let's try again." The tenor, chagrined by the criticism, then sang the part to the entire satisfaction of the composer.

Tragic Love Affair

Bellini's death, which occurred at the early age of thirty-three, of intestinal fever, was a great shock to the music world. He had worked assiduously during the summer of 1835 on what was probably an opera on the subject of Rienzi.

The composer's last days were saddened by an unhappy love affair. In Naples Bellini had met the charming Maddalena, daughter of Judge Fumari. The stern parent, however, refused the pleadings of both for his consent to their union. The passing away of Maddalena, the only woman he ever loved—a letter to his friend, Francesco Florimo, in which he says, "I can never marry another woman," confirms this—helped to hasten his end at Puteaux near Paris on September 23, 1835.

He had seemingly always had the hope of obtaining happiness in this marriage which was denied to him, and again in a letter to this same friend, written shortly before he followed his beloved, he writes: "Thus all things pass in the world of dreams. . . . It seems to me, and I tell you with a shudder, that it will not be long before I follow to the grave the poor girl who is no more and whom I loved so much."

Like many who have given their all for the benefit of the human race, one of his last sad utterances was one concerning his being sometime forgotten, for he said: "Perhaps some day they will hear my music without even saying 'Poor Bellini'."

A committee of friends including Rossini, Cherubini, Paer and Carafa had charge of the funeral. Services were held in the Church of the Invalides, a most unusual part of the service being a *Lacrymosa* for four voices sung a cappella by Rubini, Ivanoff, Tamburini and Lablache. It was an arrangement of the beautiful melody sung by the tenor in the third act of "I Puritani" to the text of the Latin hymn.

At the cemetery of Père la Chaise the ceremony was most imposing. Gentle breezes, whispering through the pine trees, preceded a storm. The thunder played its bass among the clouds which wept as the grave closed upon Bellini—mourned by a world of admirers who knew his worth as a musician and a sincere friend. WALDEMAR RIECK.

Charlotte Lund Gives "Bohème" at Columbia

Charlotte Lund, assisted by N. Val Pavey, baritone and pianist, the "smallest opera company in the world," gave her version of "La Bohème" Monday evening, Oct. 18, in the McMillin Academic Theater at Columbia University. Mme. Lund told the story of the opera act by act, illustrating as she went along with the best known arias. She was first *Mimi*, shy, braving *Rodolfo's* garret for a light, then *Musetta*, vivacious, capricious, then *Mimi* again, very frail and pathetic. Mr. Pavey sang several arias and joined Mme. Lund in duets. The performance was made thoroughly entertaining and comprehensible by Mme. Lund's witty and instructive comments.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Cleveland Forces' Opening Is Gala Occasion for Music

[Continued from page 1]

orite with Cleveland audiences. Many changes have been made in the personnel of the orchestra, but the musicians played with instant response to Mr. Sokoloff's magnetic baton, and one could not wish for a finer performance of the symphony than was given. A tone of exquisite beauty was enjoyed, and climaxes were radiant with color and fire. The slow movements reflected extreme sympathy and tenderness.

The Bach-Abert number was given a colorful reading. "Don Juan" was received with unbounded enthusiasm.

Enchanting was Debussy's music, in which delicacy and ethereal beauty of tone were realized. A glowing performance of the "Lohengrin" excerpt was given.

The concert was repeated on Oct. 22. FLORENCE M. BARHYTE.

Intimate Programs Given in Honolulu

HONOLULU, Oct. 14.—The Honolulu Morning Music Club opened its fall season with a meeting Oct. 13 in the home of Mrs. George Castle at Waikiki. Margaret Clarke, Mrs. George Sumner, Dorothy Andrews, Rosemary Bevan Karelle, Vernon Robinson and Bernice Adele Ross took part. A twilight musicale was given at the home of Mrs. C. M. Cooke on Oct. 3 by the Hawaii Symphonic Ensemble, Rex Dunn conducting. A program including music by Handel, Gounod-Bach, MacDowell, Coleridge-Taylor and Strauss was played.

C. F. G.

Concert and Reception Are Given in San Francisco

SAN FRANCISCO, Oct. 23.—The Pacific Musical Society began its year with a delightful program by Myrtle Claire Donnelly, soprano, and Arthur Argeiwicz, violinist, with Benjamin Moore and Margo Hughes as their excellent accompanists. The San Francisco Conservatory held a reception in honor of two newcomers to its faculty, Robert Polak, violinist, and Giulia Silva, voice specialist.

CHICAGO.—Moissaye Boguslawski, pianist, is solidly booked for the fall. He will tour Arkansas, Kansas and Colorado and other States in this region.

SMALL THEATRE AVAILABLE

A new theatre in the Park Avenue district, New York, which seats 200, is available for Recitals, Lectures, Entertainments, Etc. Write for open dates, terms, etc.

JOHN MURRAY ANDERSON, Director,
128-130 East 58th St., New York.
Phone Plaza 4524.

MAX

JACOBS

Violinist—Conductor—Pedagogue
Orchestral Training
Author of "Modern Violin Scales"
Now in Press—Chas. Ditson Co.
Studio: 228 W. 70th St., N. Y. Tel. Endicott 7757

MARY

BENNETT

CONTRALTO
RECITAL-CONCERT-ORATORIO
Management: Richard Copley, 10 East 43rd St., N. Y.
Personal Address: 694 Madison Ave., New York

ROSATI GIGIL'S ONLY TEACHER
Circulars Mailed on Request
Vocal Studio: 24 West 59th St.,
New York City Phone Plaza 2875

WILLGOOSE
MUS. BAC., A. R. C. O.
Specializing in
Harmony, Counterpoint, Orchestration, Composition.
Complete preparation for all University Degrees in Music
Studio: 915 Carnegie Hall, New York.

AMERICAN INSTITUTE OF APPLIED MUSIC
METROPOLITAN COLLEGE OF MUSIC
Karl S. Chittenden,
Dean of the Faculty For Catalog Address Director 212 West Fifty-ninth Street
New York City

MASSIMO ETZI
VOICE TEACHER AND COACH
Graduate of Royal Academy of Rome
Most Accurate Method—Voice Building and Training
Studio: 104 West 94th St., New York
Telephone Riverside 6147

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK
FRANK DAMROSCH, DIRECTOR 120 CLAREMONT AVENUE

DELLA BAKER
SOPRANO
Concert Management
Richard Copley
10 East 43rd St.
New York City
Victor Records

PAGANUCCI
Operatic Coach, Conductor, Accompanist, Pianist,
Composer. Specializes in Italian Repertoire.
Professional Singers and Advanced Pupils only
accepted. Studios New York and Brooklyn.
Appointments by telephone, Newim 3840

FRANCIS GREER GOODMAN
BARITONE—TEACHER OF SINGING
Brooklyn Studio: 652 E. 18th St., Phone Ingersoll 6102

N. Y. COLLEGE of MUSIC
Incorporated 1873 114-116 East 85th Street
CARL HEIN, AUGUST FRAEMCKE, Directors
DR. CORNELIUS RYBNER, Theory
WANS LETZ, Violin and Chamber Music and
40 other eminent instructors
Examinations for admission in Graduate and
Chamber Music classes continue daily to Nov. 26.

HARRIET FOSTER
Contralto
Voice Builder and Coach
Studio: 251 W. 71st St., New York
Phone Trafalgar 6736

Robert Braun
AND
Faculty of
Fifty
POTTSVILLE, PA.

DEMETRI ANDREO
Operatic Baritone and Tenor
STUDIO
METROPOLITAN OPERA
HOUSE
1425 Broadway, Studio 44
New York City
Phone Pennsylvania 2634

JONÁS
ALBERTO
Celebrated,
Spanish Piano
Virtuoso.
Teacher of
many famous
pianists.
19 West 15th St.
New York
Phones: Schuyler 1044 or 9923

Activities Among Artists in America

Caroline Lowe Stresses Importance of Focusing for Longevity of Voice



Caroline Lowe, Vocal Teacher

The lifetime of a voice depends to a large extent on its proper or improper focusing, according to Caroline Lowe, of New York. She believes, and her belief is substantiated by experience, that a correctly placed and adjusted vocal organ will not only live its relative threescore years and ten but will steadily improve while pursuing its course as a *bon vivant*.

"In Cleveland this summer," remarks Mme. Lowe, "I came in contact with some of my old pupils who are living there now, and it was a delight to observe how their voices, although they had not studied since I saw them, were as free—better even, I think—as they were when under my care. This, I don't for a moment doubt, was entirely due to correct focusing."

"Placement, it seems to me, finds an excellent test of its worth in ensemble singing. A forward, free adjustment should blend beautifully. I have done a lot of work with male, female and mixed quartets and other combinations of voices and it has been very interesting to bring forth just the timbre that was desired in each individual. If a voice is forward it will blend because the acoustic overtones are true in it."

"I would rather teach than do anything in the world," says Mme. Lowe. "For me, the greatest thrill is the satis-

faction which comes with seeing a poor voice, or one which has been maltreated, develop, come into its own, and to feel that I have been instrumental in the creation of a beautiful thing!"

Among Mme. Lowe's pupils who are fulfilling professional engagements are Ralph Leigh, Sam Cibulsky, Doris Mackay, Wa Sula Albert, Myrtle Holmes Purdy, Florence Norton, Ronald Portman and others.

MANNES CONCERTS LISTED

Series of Three Greenwich Events to be Heard Again With Enlarged Orchestra

Following the success of the concerts introduced into Greenwich last season under the auspices of the art department of the Woman's Club and given by a small orchestra under David Mannes, the series of three is to be repeated, with an enlarged orchestra and a larger auditorium this year.

Mr. Mannes, conductor of the Metropolitan Museum of Art concerts, is planning three unusually interesting programs for Greenwich, the first to be an all-Wagner list, for which the orchestra of New York Symphony players will be extended to forty instead of twenty men. The second program will be of dance music, ranging from classics, through national folk-dances, to a Gershwin two-step. For the third program, Mr. Mannes is preparing an operatic and pictorial music list. The dates for the concerts, to be given on Wednesday afternoons, are Nov. 17, Dec. 15, Jan. 19.

The chairman of the concert committee is Mrs. Walter Taylor. Mrs. E. Norman Scott is chairman of the art department of the Club. This year the concerts are to be given in the High School Auditorium to allow for the increased number of subscribers.

Szigeti Sails for American Concerts

Joseph Szigeti was announced to sail for America on Oct. 16. His concerts before leaving included appearances in Berlin, Munich, Leipzig, Cologne, Breslau, Königsberg, Vienna, and other cities. Twelve days after his last American appearance next March he will resume his European tour. Mr. Szigeti is bringing various new works with him, some in manuscript and some in printers' proofs, of works by Stravinsky, Bloch, Busoni, Ysaye, Templeton Strong, Milhaud, Roussel, Prokofieff, a new Bach arrangement by Siloti, little known Schubert works, and three concerti of Mozart. Mr. Szigeti is a favorite soloist abroad for the Beethoven centenary. His latest engagement in that category is for the Wiesbaden State Opera celebration under Otto Klemperer in May.

Marie De Kyzer Opens Studio

Marie De Kyzer, known as a concert, church and phonograph artist, reopened her studio for the teaching of voice, diction and repertoire. Three years ago she opened her New York studio and her success has been such that she is now devoting a large part of her time to instruction. Miss De Kyzer has just returned from France where she has spent the summer, accompanied by several pupils and in her spare time from teaching there has been enlarging her repertoire of the modern French songs under the direction of Maurice Dumesnil, French pianist and coach.

Boyce Pupil Well Received in Forest Hills

Alfred Boyce, coach and teacher of singing, has returned to New York after a summer in York Harbor, Me., and has taken up activities in his studio. Mr. Boyce's pupil, Mrs. Edwin B. Wilson, soprano, was heard at the Community House in Forest Hills, L. I., Oct. 8, being cordially received in a group by Young, La Forge and Gounod.

Charlotte Lund To Give Opera Recital

Charlotte Lund, soprano, will give an operatic recital in the Princess Theater assisted by N. Val Pavey, pianist and baritone, on the evening of Oct. 31. The program will include arias from "Mignon" and "The Magic Flute," revivals of this season at the Metropolitan.



PIETRO YON was among those returning to America on the Berengaria on Oct. 4 after giving organ recitals in Italy this summer. Mr. Yon's successful tour included appearances in Rome, Florence, Milan, Vicenza and other centers. He will make a Middle-Western tour in November, inaugurating the new Kilgen organ in St. Francis Xavier Church, St. Louis, on Nov. 7, among other activities. Mr. Yon's Pacific Coast tour has been postponed until February because of his crowded Eastern schedule. Manuscript novelties gathered abroad will figure on his programs.

Gladys de Almeida Has Diplomatic Ancestry

Gladys de Almeida, Portuguese soprano, will give a New York recital in Town Hall, on Nov. 5. Miss de Almeida's family have been connected with the diplomatic service, both her grandfathers having been consuls, one as British Consul to the Azores, who at the time of his death was the oldest Consul in the British service. The artist's maternal grandfather was the late Viscount de Valle da Costa, first Portuguese Consul ever sent direct from Portugal to this country, and later titled for services rendered his native land.

Artists Engaged for Maxwell Hours

Richard Crooks was to be radio guest artist from Station WJZ, broadcasting for the Maxwell "coffee hour," Oct. 17. May Peterson will sing under the same auspices on Nov. 7, as will Marie Sundelius on the 28th of that month. Upon the return of Paul Althouse from the Pacific Coast where he has been fulfilling operatic engagements with the Los Angeles Grand Opera Association and the San Francisco Opera Association, that artist will also give a recital for the Maxwell "hour."

Kingswell-Smith Opens New Studio in N. Y.

Ernest Kingswell-Smith, pianist and teacher, is back in New York after a busy summer session of teaching in Houston. He has opened his new studio at 61 East Eighty-sixth Street, and reports a healthy enrollment for the season. A series of recitals is planned for the winter, at which he will present his most talented pupils.

ASSOCIATED ARTISTS

Management Moves to Aeolian Hall—Ziegler, Torpadie and Others Appear

Owing to the razing of the Park Avenue Hotel for business purposes, the Associated Artists have removed to the Aeolian Building, 33 West Forty-second Street. Activities of their artists are reported: Oscar Ziegler, pianist, will give his New York recital in Town Hall this year during the early part of December. Greta Torpadie will fill engagements in Albany in January and in Morristown, N. J., in November. A recent date is one in Milford, Conn., in January.

Olga Warren, coloratura soprano, will sing in Cleveland and Pittsburgh in November, and in Milford, Conn., and Chicago in December. Recent bookings for the Hartmann String Quartet are in Morristown, N. J., in February, and in Danbury, Conn., during the same month. They have also been engaged in Albany in November, 1927. Michael Press, who recently played with the Old Master's Trio, has been booked for a solo appearance in Milford during December. Mary Allen, contralto, will sing in Boston, New York, Morristown, Milford, Conn., and Middletown, N. Y., before her Mid-West tour in December.

Atwater Kent Concerts Will Be Heard From Many Cities

Encouraged by the success of the Atwater Kent concerts every Sunday night from Station WEA, A. Atwater Kent has decided to further extend these concerts. Although the New York series has a "hook-up" with fourteen stations affiliated with WEA, Mr. Kent will also engage concert and operatic stars to broadcast during the season from Los Angeles, San Francisco, Portland, Seattle, Denver, St. Louis, Indianapolis, Oklahoma City, Dallas and New Orleans. Negotiations are also under way to extend these concerts to four Canadian broadcasting stations. Allen McQuhae has already broadcasted from Chicago, St. Louis, Cleveland and Indianapolis for the Atwater Kent organization. Other prominent artists who will broadcast from stations in the cities named will be Lucrezia Bori, Louise Homer, Albert Spalding, Reinald Werrenrath, Maria Kurenko, Mary Lewis, Kathryn Meisle, John Powell, the London String Quartet and others.

Ruth Posselt Will Re-appear in Recital

Ruth Pierce Posselt, violinist, makes her first appearance since her successful debut in Carnegie Hall four years ago, in Aeolian Hall on Nov. 8. The artist was born in Medford, Mass., of musical parents, her father being a prominent musician and former member of the Boston Opera Company. She received her early musical education from her sister Marjorie, under whose guidance she gave a concert in Steinert Hall, Boston, when six years of age. She is a pupil of Emanuel Ondricek of Boston, who has written a cadenza to Paganini's D Major Concerto, which Miss Posselt will play.

Thorpe Book Adopted By Pennsylvania College

"Modern Vocal Technic" by Harry Colin Thorpe, has been adopted as a text book by Mabel D. Rockwell, teacher of voice at the Pennsylvania College for Women, Pittsburgh.

Curtiss Grove to Sing Lieder

Curtiss Grove, baritone, will make his first appearance in New York in an Aeolian Hall recital on Nov. 7. Nicolai Mednikoff will be at the piano for a program composed of three groups only—by Brahms, Schumann and Schubert.

NEW YORK STRING QUARTET



CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall, New York

Gramophone Records

Packard Building, Phila.

3 VIOLINS FOR SALE—JOSEPH GUARNERUS (1712), MATHIAS ALBANI (1700), ANDREA CASTAGNERI (1743). ADDRESS BOX J. S., MUSICAL AMERICA CO.

FOR SALE OR RENT—An excellent Lyon & Healy Harp in first-class condition. Would like to sell or rent immediately. Apply to MUSICAL AMERICA office, 120 Boylston St., Boston, Mass.

AN UNUSUAL REPERTOIRE

Olga Burgtorf Sings Songs in Twenty Tongues on Recital Tours

A repertoire of somewhat unusual caliber is that of Olga Burgtorf, contralto. Not one, or four, or even six languages figure on her programs, but she has a field of twenty tongues upon which to draw. Mme. Burgtorf's linguistic knowledge extends over American, Negro, Russian, Polish, Hungarian, Chinese, Japanese, Hawaiian, Persian, Indian, Cannibal, English, Teutonic, French, Spanish, Italian, Scandinavian, Bohemian, Irish, Scotch, Welsh and Swiss-Tyrolean. In mastering the Oriental song languages, it was necessary for Mme. Burgtorf, who was born in America, to study extensively under Yamamoto, one of the foremost Japanese singers and the leading vocalist of the Kawakami and Sada Yacco Troupe. In like manner she mastered the kindred languages under the tutelage of the foremost singers of the respective countries concerned.

Mme. Burgtorf has devoted twenty years of intensive study to the general music and songs of practically all the nationalities of the world. She began her studies under Belle Cole and later studied with Wilhelmina Ertz in the United States and continued her studies in Europe, under Jacques Bouhy of Paris. After years of practical experience, Mme. Burgtorf has prepared three balanced programs and, in presenting these, she gives a brief explanation of the origin and history of the music.

On her more extensive programs, Mme. Burgtorf is assisted by Gertrude W. Johnson, pianist; Franz Kaltenborn, violinist, and the Kaltenborn String Quartet. The quartet, which is in its twenty-second season, has collaborated in the concert programs of prominent artists, among them Enrico Caruso, Ernestine Schumann Heink, Louise Homer and Anton Seidl.

Mme. Burgtorf has appeared before leading colleges, clubs and musical societies of the country as well as at private musicales. A number of engagements have already been booked for her and her assisting artists this season.

A. Kelberine Presents Bernardo Siegel

Before Bernardo Siegel had gone very far in his delivery of six Two Part Inventions of Bach in Steinway Hall on Oct. 17, the listeners were aware of the fact that the boy possessed no ordinary talent. His teacher, Alexander Kelberine, had the good taste to have him play only such pieces as were within his technical reach, the most ambitious works being the Beethoven Sonata, Op. 10 No. 2, not often played, and the "Gnomesreigen" of Liszt. Master Siegel has agile fingers, a good, well-modulated touch and considerable poise. His phrasing in the Beethoven number was excellent. Occasionally the bass notes were overstressed. In the Romance in F Sharp of Schumann the supporting notes to the duet melody, particularly the octave of the soprano, were too weak. On the other hand, Arensky's "Basso Ostinato" was impressively done, with a feeling for nuances not expected in a lad. Master Siegel pedals well, never blurring his runs, and seems to aim for musicianship in his interpretations rather than display. The hall was crowded with an appreciative audience.

G. F. B.

Marguerite Melville Lisniewska to Hold New York Classes

During January and part of February, Marguerite Melville Lisniewska will hold classes in Steinway Hall, in response to requests from pupils, old and new. Before leaving for the East, Mme. Lisniewska will fulfill a number of engagements in the Middle West. On Oct. 30 she plays for the Ohio Teachers State Convention, and in Emery Auditorium on Dec. 18. She is to be soloist with the Grand Rapids Symphony playing Saint-Saëns' G Minor Concerto on Jan. 2. She will give a recital during the month in the Studebaker Theater, Chicago, and on Feb. 8, will give a New York recital in Aeolian Hall, following which she will leave to conduct a master class in Seattle, Wash.

Louise Loring Leaves for Chicago Opera

Louise Loring, soprano, who recently was added to roster of the Chicago Civic Opera Company, left recently to join the forces in Chicago. She was accompanied by her mother, Mrs. James H. Parkinson of Providence, and her

manager, Betty Tillotson. Miss Tillotson, who is at the head of the Tillotson Concert Direction, announced before leaving that the artists under her management are scheduled for an active winter and reports an exceptionally fine season. These include Marion Armstrong, Scottish-Canadian soprano, and Margaret Nikoloric, pianist. Miss Armstrong has been appearing as soloist with the Altschul Radio Pioneers, broadcasting from Station WMCA, Wednesday evenings.

Constance Wardle Has Many Engagements

After fulfilling many engagements with success last season, including appearances in "Elijah" at the Newark Festival, concerts in Springfield, twice in Philadelphia with the Orpheus and Mendelssohn Clubs, and a tour through California, Nebraska, Tennessee, Georgia, Kentucky and Florida, Constance Wardle is booked solidly from Nov. 22 till Dec. 18, by her manager, Walter Anderson. Among the places she will visit are Hartford, Scranton, Reading, Youngstown, Akron, Toledo, etc., with another tour in Springfield,

Indianapolis, Louisville, Nashville, Birmingham, Atlanta, Jacksonville and others. Miss Wardle was first heard from when she appeared as Aida in the Brooklyn Academy two years ago.

Vita Pupils in Successful Appearances

Among pupils of Arturo Vita who have won success recently are Zara Lydel, who made her debut as Mimi with the Philadelphia Opera Company last May in the Brooklyn Academy; Graziano-Lauro, guest tenor of the same company; Clara Shear, soprano, who has been engaged for another season with the Chicago Civic Opera, and Ida Werbin, soprano, who has returned from appearances in various opera houses in Europe. Miss Lydel and Graziano-Lauro appeared in "Pagliacci" in New Haven with the Philadelphia Company on Oct. 3, and have a return booking in "La Bohème" at the end of the month.

Friedman Returning for American Tour

Ignaz Friedman, Polish pianist, sailed from Havre on the Paris on Oct. 13 and was due to arrive in America on Oct. 20 for a four months' concert tour of the United States, beginning in Cleveland on

Oct. 22. He will be heard in his first New York recital of the season on Oct. 30, in Aeolian Hall, when he will again play a program predominating in Chopin. A solidly-booked tour of Great Britain beginning on Jan. 21, the day after his arrival, will demand Mr. Friedman's presence there until March 10. He then leaves for France and the Beethoven Festival in Vienna.

Avitabile to Give Concerts for Pupils

Salvatore Avitabile, vocal teacher and conductor, will give a number of concerts and opera performances in various halls in New York this season, in order to enable his pupils to get experience in public appearances.

Enrichetta Onelli's Teachers

In the obituary notice of Enrichetta Onelli published in the issue of MUSICAL AMERICA of Oct. 9, the names of two of Mme. Onelli's teachers were inadvertently omitted. Before going abroad, Mme. Onelli studied in New York with Dudley Buck, and was later a pupil, after her return to this country, of Eleanor McLellan.

PASSED AWAY



Coleman Portrait, Oakland

William Johnston McCoy

OAKLAND, CAL., Oct. 23.—William Johnston McCoy, pianist, composer and teacher, died in the Oakland Sanatorium on Oct. 15, after a brief illness. Mr. McCoy was one of the musical pioneers in this section of the country. Among his other activities, he composed two of the Grove Plays for the Bohemian Club, of which he was an enthusiastic member.

Mr. McCoy was born in Bucyrus, Ohio, March 14, 1854. He studied piano under William Mason in New York and under Karl Reinecke and Moritz Hauptmann in Leipzig. Returning to this country, Mr. McCoy appeared as soloist with the Boston Quintet Club and with the New York Symphony under Dr. Leopold Damrosch. He had, while in Germany, also practical experience in playing the violin and French horn under Reinecke. His knowledge of orchestration, therefore, was practical as well as theoretical.

About thirty years ago, Mr. McCoy came to California and was at first identified with the theory department of the University of the Pacific at San José. In 1918 he became instructor in Mills College, but resigned in 1925 to devote his time to composition. One of his operatic works, "Egypt," won him the David Bispham medal from the American Opera Society. His two works for the Bohemian High Jinks were "The Hamadryad" in 1904 and "The Cave Man" in 1910.

His compositions included pieces in practically every musical form, and his text book, "Cumulative Harmony," is used in a number of schools and colleges, including the musical department of Yale. He is survived by his wife, a daughter and two sons.

Mathilde Bauermeister

Word has been received in New York of the death in Kent, England, of Mathilde Bauermeister, operatic soprano, who was one of the familiar and favorite figures at the Metropolitan during the Grau régime. Mme. Bauermeister

was born in Hamburg in 1849, but spent most of her life in England. She was a graduate of the Royal Academy of Music, London, where she won a King's Scholarship. Her operatic career was begun at His Majesty's Theater. She made sixteen trips to America, in all, her first being as a member of Colonel Mapleson's company with which she appeared as *Javotte* in the first American performance of Massenet's "Manon" with Minnie Hauk at the Academy of Music, New York. She later became a member of the Metropolitan.

It was said that Mme. Bauermeister could sing any rôle within the range of her voice, and there was almost no feminine operatic part in which she was not called upon to substitute at one time or another, as she was famous for saving performances in case of emergency. It is even said that she had to sing three different rôles in one evening, and yet, on one occasion, when she was cast for a small rôle and was unable to sing, the opera had to be changed as there was no one who could sing her part! She was not cast, as a rule, in leading rôles, but no performance of "Faust" during the Melba-De Reszké days was considered complete without her as *Martha*, as she was looked upon as a mascot.

After forty years in opera, Mme. Bauermeister retired in 1905, at the age of fifty-seven, making her final appearance at Covent Garden in a performance of "Faust" especially arranged by Melba. During the Garden Scene where the action requires *Martha* to pretend to faint in the arms of *Méphistophélès*, the performance was held up, as Mme. Bauermeister, realizing it was her last appearance, had really fainted.

Louis Wolff

MINNEAPOLIS, Oct. 23.—Louis Wolff, violinist in the Minneapolis Symphony, died on Oct. 7 at a Minneapolis hospital, where he had been ill for four weeks. He was sixty-three years old. A native of Holland, Mr. Wolff came to the United States in 1915. His first engagement with the Symphony here was in 1920. He also was head of the violin department of the Minneapolis School of Music, a position he held at the time of his death.

Mr. Wolff's debut was made at The Hague when he was eight years old. His first teacher was Massart. He later studied under Wieniawski and Leonard, Marsick and Sevalini. While a youth he toured continental Europe as a concert soloist. Later he appeared in Berlin and while in that city studied under Joachim. Shortly after coming to this country he was engaged as assistant concertmaster of the Detroit Symphony under Ossip Gabrilowitsch. In 1919, Mr. Wolff toured this country for thirty weeks with other European artists.

He is survived by a son and daughter in London.

G. SMEDAL, JR.

Eva Grace Pfeiffer

PLATTSBURGH, N. Y., Oct. 23.—Eva Grace Pfeiffer, wife of Edward H. Lapham and one of the most prominent musical figures in this section of New York State, died in the Champlain Valley Hospital on Oct. 15, following an auto-

mobile accident in which her car was struck by a train on a grade crossing. Mrs. Lapham, who was a pianist of distinction, was a native of California and had acted as accompanist for Louise Homer, Hans Kindler, Reinold Werrenrath, Robert Imandt, and other prominent artists. She was also well known as a solo artist and as an ensemble player, having appeared in the latter capacity with some of the more important string quartets.

John A. Klein

BALTIMORE, Oct. 23.—John A. Klein, well-known as a composer and choral director, died recently at his home here. For twenty-five years Mr. Klein was conductor of the Harmonie German Singing Society and for fifteen, musical director of the United Singers of Baltimore. During the Star Spangled Banner Centennial in Baltimore in 1914, Mr. Klein served as general musical director. Under his direction the United Singers of Baltimore won the first prize at the Brooklyn Sängerfest, a bust of Kreutzer, which Mr. Klein presented to the city and which now is placed in Patterson Park. Mr. Klein had been director of St. John's Lutheran Choir for twenty-five years.

F. C. BORNSCHEIN.

Eva Grace Pfeiffer

KANSAS CITY, KAN., Oct. 23.—Eva Grace Pfeiffer, teacher of piano at Horner Institute, Kansas City Conservatory, for three years, died on Oct. 6, in her thirtieth year. Miss Pfeiffer was a pupil of Oscar Lofgren and Anna St. John, and received her music degree at Bethany College, Lindsborg, Kan. She was a native of this city. She was an active worker in the MacDowell Music Study Club.

FREDERICK A. COOKE.

Ernst Eulenberg

LEIPZIG, Oct. 14.—Ernst Eulenberg, senior partner of the well-known publishing house, died here recently. Mr. Eulenberg was born in Berlin on Nov. 30, 1847, and studied music at the Leipzig Conservatory. He established the publishing house in 1874. In 1892 he bought the rights to Payne's miniature orchestral scores, which enormously increased the business of the firm.

Caroline Sink

ANN ARBOR, MICH., Oct. 23.—Caroline Sink, widow of Herman Sink and mother of Charles A. Sink, manager of the University School of Music, and formerly correspondent of MUSICAL AMERICA and State Representative from Washtenaw County, died last week at the home of her son. Mrs. Sink, who was seventy-six years old, was a native of Oneida County, New York.

George M. Ostness

REDFIELD, S. D., Oct. 23.—George M. Ostness died here recently after a short illness. He was organizer of the Redfield Juvenile Orchestra, which made a tour of the state in 1921, and one of the best known orchestra directors in South Dakota.

G. SMEDAL, JR.

Achille Alberti

LOS ANGELES, CAL., Oct. 23.—Achille Alberti, teacher of Mario Chamlee, and himself a prominent operatic baritone of another generation, died here recently.

Opera Week Sponsored by Savannah Music Club

SAVANNAH, GA., Oct. 23.—What promises to be an unusually brilliant musical season is being planned by the various local music clubs which sponsor concerts by leading artists, local artists, choruses and study programs.

The Savannah Music Club will open its thirtieth season with a membership banquet, which will be held at one of the local hotels. At this banquet each member will be expected to bring one new member, as the club has fixed its goal for 600 members for this year. The program for the banquet will include music and talks by prominent persons. The club will present the following attractions for its Artist Concert Series: The Tipica Orchestra of Mexico, Nov. 1; Charles Stratton, tenor, Dec. 1; the Russian Symphonic Choir, Jan. 31, and Ruth Breton, violinist, in March. The club will also sponsor a week of grand opera in March, given by the New York Civic Opera Company.

The local concerts of the club will be unusually fine. The first one will be in October, and the program will be a joint recital of three of Savannah's most prominent resident artists—Sara McCandless, soprano; Stuart West, baritone, and Mollie Bernstein, pianist. This will be Miss Bernstein's only appearance before she goes to New York to join Dusolina Giannini, whose accompanist she will be again for the season 1926-27. Mrs. S. F. Smith, the chairman of the local concerts, is arranging several novelty programs, which will include a concert of "Ye Olden Times" and two evenings devoted to introducing the young members of the club.

Club to Give Concerts

The St. Cecilia Club began its weekly rehearsals on the first Wednesday in October. In addition to the morning circle, the club now has an evening branch composed of business women who cannot attend the morning rehearsals. The club will give two concerts this season, one in the midwinter, and the other in the spring. The club is also planning a visit to Miami early in the spring to attend the Musical Festival in that city. Luther J. Williams will again direct the club. The Civic Opera Association, also under the direction of Mr. Williams, began rehearsals the end of September, and is planning this season to give the following operas entirely by local talent: "Pirates of Penzance," "Iolanthe," "Orpheus" and "Giroflé-Girofla."

The Opera Study Club is only now arranging its program of study for the season, but it is likely that the program will include "Nerone," "La Juive" and "Anima Allegra."

The Junior Music Club, which is the oldest Junior Music Club in Georgia, is planning a season of interesting and unique programs. One of the concerts will be a recital of children's songs by Mrs. William H. Myers, and another will be an old-fashioned concert which will have a colonial setting.

The Scrap Book Music Club will continue its work along the same lines as

Special Musical Events Announced—Concerts by Local Artists and the Beginning of Fall Activities by Six Clubs Augur a Brilliant Season



SAVANNAH JUNIOR MUSIC CLUB OFFICERS

Top Row, Left to Right: Mrs. William P. Bailey, Chairman Advisory Board; Elizabeth Beggs, Honorary President; Alfred C. Nichols, Jr., President; Bottom Row, Left to Right: Mildred Goodman, Vice-President; Eleanor Kennedy, Secretary; Josie Futelle, Treasurer

last season, studying the lives and works of various composers. The club is directed by Mrs. W. H. Teasdale.

The Thursday Morning Music Club will not begin its meetings until next month. At each meeting, the program is given by the club members, and different composers being represented.

One of the great attractions for the season promises to be the appearance here, on Dec. 22, of the Yale Glee Club. No announcement has been made as to where the concert will be given, but it is understood that it will be either in the Savannah Theater or the Municipal Auditorium.

DORA S. MENDES.

Flemington's Choir School Sponsors New Projects of Much Musical Worth



Studio of the Flemington Choir School. The Organization Is Entering Its Thirty-second Season, and Many Locals with a New Wilmer Bellis Memorial Room and Greater Teaching Facilities

FLEMINGTON, N. J., Oct. 16.—Flemington's musical season was begun with the opening of the Choir School on Oct. 4. The Choir School steadily grows, and this year is rejoicing in added teaching facilities, with the new Wilmer Bellis Memorial Room, the gift of the children of Mr. Bellis, all of whom

are graduates of the choir school. This room will make possible many more private singing lessons for the choristers, and thus is expected to raise the solo standard considerably.

Another added feature of the School will be a new piano department, to give piano lessons to the little choristers ad-

Volpe Conducts Concerts in Honor of Queen Marie

ARNOLD VOLPE, conductor of the Volpe Symphony of New York and founder and conductor, for the first two seasons, of the Lewisohn Stadium Concerts, was invited to conduct two gala performances in honor of Her Majesty the Queen of Rumania. The first was given in the Exposition Auditorium, Philadelphia, on Oct. 21. The second, which was a benefit concert for the Mothers' Memorial Foundation of America, was given in the Metropolitan Opera House, New York, on Oct. 24. The Queen, together with Prince Nicholas and Princess Ileana, had three boxes for the occasion. The committee in charge, headed by Mayor Walker, included prominent figures in New York social life. Mr. Volpe, who was to leave for his new post in Miami, Fla., obtained special permission from the Conservatory of the University of Miami to remain here for the gala performances, and he left for Miami immediately after the New York concert.

mitted last spring. All of these children will receive one year's tuition free, special emphasis being put on the reading at the keyboard, thus opening up an added medium of musical expression. The teachers of this department will be Sara Alvater and Elizabeth Boyd. Forty choristers will receive the training offered this season in piano work.

Recital Series Planned

The Chorus of the Alumni of the Choir School sponsors Flemington's music. Recitals will be given by members of the organization during the winter. The Community Christmas Tree, with its carol-singing, will be arranged by them. The children of the Choir School, as has been the custom for over a quarter of a century, will sing through the streets of the village at dawn on Christmas Day.

The Chorus of the Alumni stimulates the children to do good work with their contests and prizes. It is planning the fifth music memory contest for the rural schools of Hunterdon County, to take place in the spring. The Chorus of the Alumni is planning a music study class for its members this season, with New York trips to concerts and opera.

The organists of the town will give special recitals. A fine new instrument will be installed in the Baptist Church, which is just being built.

The Woman's Club plans a Choral Society with weekly rehearsals and will probably enter the State Contests of Women's Clubs in the spring.

The Municipal Band, which furnishes music throughout the year, under the direction of Howard Barras, offers opportunity for the young men of the town who play instruments to appear with an experienced organization.

Music in the Schools

The public school music is under the direction of Mary McQueen. A splendid program has been mapped out for the year, to be given in cooperation with the town's Choir School. There are two orchestras, vocal and appreciation classes, a glee club, and special classes for the normal pupils. In the grades there is vocal work, appreciation and sight-reading, besides contests and concerts of various kinds.

The musical feature of Flemington consists of ten organized choirs, two from each church, a senior and junior. Music of a high order is given on Sundays. A musical festival is given in the spring, when the Choir School holds its annual graduation. At this time the entire school and a large body of the Alumni are heard. This festival is stimulating a greater appreciation of the art of music in Flemington.

ELIZABETH VAN F. VOSSELER.

New President for Waterloo Supervisors

WATERLOO, IOWA, Oct. 23.—Grace Ullemeyer, music supervisor of east public schools, has been elected president of In and About Waterloo Music Supervisors' Club. The club includes the music supervisors of Waterloo, La Porte, Parkersburg, Cedar Falls, Hudson, Independence, Cedar Heights, Shell Rock and Winthrop. The purpose of the club is to unify music in the schools and to promote comradeship and cooperation among club members.

B. C.

New Organ for Kansas City, Kan., Church

KANSAS CITY, KAN., Oct. 23.—Mrs. Edward MacDowell, who was to have appeared here in lecture-recital on Wednesday evening, Oct. 20, under the auspices of the Mozart Club, of which she is an honorary member, has found it necessary to cancel the engagement temporarily, though she will appear here later in the season. Daniel Doores, a well-known young violinist here, has joined the faculty of Horner Institute, Kansas City Conservatory. A new organ is to be installed in the London Heights M. E. Church. An organ recital was recently given in Kansas City, Mo., by Louise Heaton of this city. The K. of P. bands of Lyons and Winfield, Kan., and of Kansas City, Mo., appeared in joint concert at the Memorial Auditorium on Oct. 18, as part of the Kansas State Convention of the Knights of Pythias and the Pythian Sisters of Kansas.

F. A. C.

Chicago Musician Marries in Italy

CHICAGO, Oct. 23.—From Milan comes announcement of the marriage of Katharine Rich, to Tomás de Alcaide, a Portuguese tenor who has been appearing in European opera houses. The bride is the daughter of Mr. and Mrs. Herbert Given Rich, of Chicago.